Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

161 E 65 PL/5T/5146

Sept. 5/69.

To Mrs Halpert:-

9 dresses - alterations -
badly torn flares
sleeves, let out & rest.
Complete jacket over - 500 ea. 45.00
2 zippers — 1.25
3 buttons for jacket. .75
balance on cleaning
bill attached - 8.00
55.00

Bill
PL 5/00x6

Paid Sept. 12/69
Mercedes

Mercedes Sailtexin
— 231 E. 54 St.
NYC. 100x2

nor to publishing information regarding sales transactions. researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MRS. RAYMOND D. NASHER
4701 MIRON DRIVE, DALLAS, TEXAS 75220

1-AM
63

SPECIAL DELIVERY
30¢

AIR MAIL
13¢

U.S. POSTAGE
6¢
FRANKLIN D. ROOSEVELT

AIR MAIL

POSTAGE DUE 09

Mrs. Edith Halpert,
% Downtown Gallery
Park Ave at 57th St,
New York City, New York

THE MACMILLAN COMPANY
A SUBSIDIARY OF CROWELL COLLIER AND MACMILLAN, INC.
866 Third Avenue, New York, N.Y. 10022

SCHOOL DIVISION

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 4, 1969

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

Thank you for agreeing to grant us the permission to use Arthur Dove's collage, The Critic. I hope that the artist's son will also agree to grant us permission.

I will contact you later to arrange an appointment to photograph the collage in your gallery.

Cordially,

Susan Darter

Susan Darter
Assistant Editor

Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Department of Art
Rutgers University
New Brunswick, N.J., 08903

17 September 1969

Gentlemen:

I would like to reproduce the works listed below in my forthcoming book, AMERICAN PAINTING, to be published by Frederick A. Praeger, Inc., New York, as a volume in the Praeger World of Art Series. Could you please let me know if you have available black-and-white glossy prints and if you will grant permission to use them.

This volume is to be published as an international venture; therefore, permission is needed to reproduce the illustrations in foreign-language editions of the book as well.

The publisher, of course, will acknowledge the source of the illustrations. Would you please indicate the credit line you wish used and also the full title, dimensions, medium, and date of each work.

Please sign and return one copy of this form. Thank you very much for your cooperation.

Sincerely yours,

Matthew Baigell

Matthew Baigell
Associate Professor

The works I would like to reproduce in black-and-white are:

Arthur Dove, ABSTRACTION #2, 1910
" " GEROGE GERSHWIN'S "RHAPSODY IN BLUE," PART I, 1927.

Permission is hereby granted to reproduce black-and-white photographs of the works listed here in international editions of AMERICAN PAINTING, to be published by Frederick A. Praeger, Inc.

_____ _____

Date

September 18, 1969

Chase Manhattan Bank
55th St. and Park Avenue
New York, N. Y., 10022

Attention Miss Landes, Adjuster

Dear Miss Landes,

As per our telephone conversation in reference to a stop-payment on check #5288 issued to Margaret Watherston in the amount of $750.00 , will you kindly stop-payment on same. The date of the check was September 3, 1969.

Thank you for your cooperation as we would like to reOissue a new to her.

Yours Very Truly,

Bookkeeper

[redacted]

tice to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

27. No. 31, "Rigaud" - Portrait of William Bentinck, Earl of Portland.
Not by Rigaud. Probably an old copy.

28. No. 33, "John Hoppner R.A." - Portrait of the Countess of Oxford and her infant daughter, Lady Jane Elizabeth Harley.
The picture, 87-1/2 by 57 inches, described in the provenance in the Bass Catalogue, is a standing full-length picture reproduced in the book by Mackay and Roberts and was bought by Weitzner at the Lloyd sale. It is not the picture in the Bass Collection. The Bass "Hoppner" is in fact an early copy of Reynolds' "Lady Sophia St. Asaph and Child" in the Baltimore Museum of Art (Jacob Epstein Collection). The latter is unquestionably the original.

29. No. 34, "Sir Thomas Lawerence (sic) P.R.A." - Portrait of Sir Charles Cockerell, Bart and his Family.
The painting is genuine and its provenance accurate.

30. No. 35, "George Romney" - Portrait of Mrs. Bonar and her daughter.
A genuine work, though very late (from the 1790's) and rather feeble. The provenance is correctly given.

31. No. 36, "A.Van Dyck" - Portrait of Queen Henrietta.
Awaiting further information and study.

32. No. 37, "Aragonese School".
A rough, provincial Spanish picture, but reasonably labeled.

33. No. 38, "William Dobson" - Portrait of Frances Howard.
Possibly a copy.

34. No. 41, "Joshua Reynolds" - Portrait of Georgian Duchess of Devonshire and her son.
Not by Reynolds. A poor picture.

35. No. 42, "Corregio" (sic) - Madonna and child.
An almost completely ruined remnant on a base that seems to have been of good quality. Not conceivably attributable to Correggio in its present state.

...rior to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information may be published 60 years after the date of sale.

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be ublished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 50 years after the date of sale.

BOARD OF TRUSTEES
S. RAYMOND WESTON, M.D., CHAIRMAN
MRS. DON W. BURINGTON
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J. R. UTKE, M.D.

CHARLES H. MacNIDER MUSEUM
303 SECOND STREET SOUTH EAST
MASON CITY, IOWA 50401
RICHARD E. LEET, DIRECTOR AND RESIDENT ARTIST

November 14, 1969

Miss Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Halpert:

We are at this time organizing a show in which we'd like to invite you to participate by means of two important loans. For our Fourth Anniversary Exhibition, scheduled from January 15 thru February 18, 1970, we are organizing a show entitled, "The Way You Look".

We intend for our show to rank high in aesthetics and in sound educational values. We are planning our exhibition as a capsule statement pertaining to the individuality of man as an artist .. as a viewer .. as a member of society. All of the art works will be of (or include) people. We are planning to show examples of work from different periods of history ... in different media, different styles, from and about different races, and representing widely varying aspects of life. We plan to publish an illustrated catalog with brief text to supplement our purposes.

We would like to ask the Downtown Gallery to consider the loans as noted on the enclosed request forms: Charles DeMuth's watercolor, "Purple Pup"; and Robert Osborn's crayon drawing, "Zero Mostel as a Rhinocerous". The forms are in duplicate (a copy for your files and a copy for ours).

We can assure you that we'll provide our best measures in terms of handling and security. If you have further questions of us, we'd be happy to provide you with whatever information you desire. I've enclosed, also, a few exhibit catalogs for your pleasure, which should acquaint you further with some of our other exhibit activities.

We hope you'll be able to give early and serious consideration to our request, and we'll look forward to hearing from you in this regard.

Sincerely yours,

Richard E. Leet

Richard E. (Dick) Leet,
Director and Resident Artist

HEL:g

enclosures

...rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 15, 1969

Mr. Frederick Bruce Robinson, Director
Museum of Fine Arts
Springfield, Massachusetts 01103

Dear Mr. Robinson:

Many thanks for your kind invitation for the opening of the Freedman Collection.

Much as I would like to attend this fascinating event it is impossible for me to leave the gallery as I have no assistant and have to spend all my time at the gallery.

I hope that I will have an opportunity to see this collection at some future time.

Sincerely yours,

THE CORCORAN GALLERY OF ART

WASHINGTON, D. C. 20006

JAMES HARITHAS
DIRECTOR OF THE GALLERY

September 30, 1969

638-3211
AREA CODE 202

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Miss Esther Rosenberg
Bookeeper
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

Dear Miss Rosenberg:

Thank you for your letter of September 26. The silverpoint drawing, purchased for $175.00 is your consignment # 37 or Girl with Hat, 1929, 11" x 13".

Enclosed please find a check for $150.00 which I had failed to mail last month. This is for the purchase of the woodcut, Spirit of the Night, undated, 6½" x 6¾".

Please forgive our delay in settling both of the above matters. If I can be of any further assistance please do not hesitate to contact me.

Sincerely,

Martha Morris

Martha Morris
Registrar

encl: $150.00 (check)

Rec'd check for $150 re/ Deaccession Oct 3, 1969 GR

...rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

MAX GRANICK, INC.

Framing and Restoration

52 West 56th Street, New York, N.Y. 10019

CIRCLE 6-2869

File

October 2, 1969

The Downtown Gallery
465 Park Avenue
New York, New York

S T A T E M E N T

7/24/69 - Inv. #6855 - $135.00

Dr. Nuland
he'd pay
as per Saul
for frame
$135.00

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MAX ELLENBERG, M. D.
938 FIFTH AVENUE
NEW YORK, N. Y. 10021
—
TRAFALGAR 9-1720

October 28, 1969

File Reed Credited

Dr. Edith Halpert
The Downtown Gallery, Inc.
465 Park Avenue
New York City, N.Y. 10022

Dear Doctor Halpert:

Enclosed are two checks in the total of $7,000 to pay for the lovely Sheeler which you sold to us yesterday.

Mag and I had a perfectly delightful afternoon visiting with you and especially listening to your nostalgic reminiscences.

We hope we shall have the privilege of seeing you again in the near future.

Cordially,

Max Ellenberg, M.D.

ME:kb
Encl.(2)

August 25, 1969

Philadelphia Museum of Art
Art Sales and Rental Gallery
26th & Parkway
Philadelphia, Pennsylvania
Mr. Henry G. Gardner, Curator

Dear Mr. Gardner:

Have you received my letter of August 19, in which I asked you to please return the two Tseng Yu-Ho paintings that were sent to your Rental Gallery.

We have to return these to her as we have agreed since we are siting up our consignors for a very good reason. I will be most grateful to you if you will communicate with me upon receipt of the second letter.

Sincerely yours,

EGR:mmh

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(Lend. 8-27-69)

CITY ART MUSEUM OF ST. LOUIS

ST. LOUIS MISSOURI 63105
TELEPHONE (314) 721-0067

No. E 746

SHIPPER W.S. Budworth and Son
424 W. 52nd St.
New York, N.Y.

Downtown Gallery: Edith Halpert

ENTRY RECORD

REF. _____

OWNER (If other than shipper) Downtown Gallery

VIA REA Express B/L NO. 666449

PREPAID [X] COLLECT [ ] NO. CASES OR PKGS. one WEIGHT 57 lbs

NUMBER	OBJECT	CONDITION UPON RECEIPT	VALUE
.1	WATER SWIRL CANADAIGUA OUTLET by Arthur Dove, 1937 oil on canvas H: 39.7 cm (15 3/8") W: 64.6 cm (25 1/2")	Frame rubbed in numerous places Top left mitre of frame open and loose. Small piece of paper between frame and painting at top center. Linear abrasions on surface of canvas.	
.2	5 STUDIES FOR WATER SWIRL CANANDAIGUA OUTLET By Arthur Dove watercolor H: 59.0 cm (23 1/4") W: 81.0 cm (32")	a. Soiled, pink stain 5.0 cm up from left corner. Mat chipped lower right. b. Paper crumb between glass and mat. c. Old Scotch Tape marks along along left side of mat d. O.K. e. Yellow glue marks where painting has slipped in mat. Spot 2.0 cm, at bottom, in from lower right corner	

THE ABOVE HAS BEEN RECEIVED BY THE CITY ART MUSEUM FOR transhipment (outside consideration)

DATE RECEIVED 6/9/69 BY Richard S. Cleveland REGISTRAR

ART OBJECTS RECEIVED BY THE MUSEUM ARE NOT INSURED EXCEPT BY WRITTEN AGREEMENT
MUSEUM RECORD

...ion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or releaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

COVERS OF FINE ARTS
&
PICTURE HANGING

LExington 2-0688
REgent 4-8879

GROSSO & CO.

Packers & Shippers
1400 York Avenue
New York, N. Y. 10021

September 16, 1969

Downtown Gallery
465 Park Ave.
New York City, New York
Attn: Mrs. Halpert

Dear Mrs. Halpert

Kindly sign the enclosed Order for Service form wherever X & XX appears. We would also like you to fill in consignee address and telephone number.

Please return these forms by return mail so that we can process your order promptly. Thank you for your immediate attention to the above.

Very truly yours,

GROSSO MOVING & PACKING CO., INC.
S. MILLER

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...m both artist and purchaser involved. If it cannot be ...tablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

not commented on; (b) numbers stated as "No.____" are Bass Catalogue numbers; (c) numbers followed by an * represent works offered by Mr. and Mrs. Bass for sale at public auction at Parke-Bernet Galleries in New York City on October 24, 1962, not sold, and bought in by Mr. and Mrs. Bass):

"Old Masters"

1. No. 1, "Sandro Botticelli" and "Domenico Ghirlandaio"- Coronation of the Virgin with Saints.
Not by Botticelli and/or Ghirlandaio. Reference in the Bass Catalogue to Berenson's "Lists" omits the essential information that Berenson calls it studio work and ruined. The two letters by Longhi and Zeri are typical "certificates", and are in fact cleverly worded hedges about the authorship and provenance of the picture. This large, ruined painting may have value as a study piece for specialized students, but should not be presented to the public as a representative work of the great Botticelli.

2. No. 2*, "Vermeer" - Selfportrait.
Not by Vermeer. The reference in the Bass Catalogue to the note published in The Burlington Magazine, 1909, XV, p. 246 by C.J.H.[olmes] omits the crucial point that Holmes only tentatively suggested that the painting could be attributed to Vermeer as one of his youthful experiments. Holmes' tentative suggestion has been rightly rejected by all subsequent specialists. The style of this poor 17th century picture (Holmes himself wrote that it was a work which only had interest as a document and that on its artistic merit alone would not bear lengthy attention) bears no relationship to works by Vermeer, one of the rarest of all great artists. The Bass Catalogue also fails to mention that Holmes pointed out that the inscription "Ver Meer pinxit" which appears on Meyssens print is not contemporary. It appears on the Bibliotheque Nationale impression of the engraving in manuscript only. The handwriting of the inscription, according to Holmes, "appears at least as old as the eighteenth century." Thus this inscription can be dismissed as an erroneous eighteenth or nineteenth century attribution. Or it may refer to yet another painter named Vermeer.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

September 9, 1969

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

My dear Edith:

It must be a great relief to have the east off your arm. I am sure most people do not realize how difficult such an accouterment can be until one has to tote dead weight around themselves.

The Garbisch opening at the Whitney on Monday the 15th is from 6 to 8 o'clock. If you have misplaced your ticket don't worry as I have an extra. I look forward to seeing you and hearing about the New York scene. Hopefully we can work out some of the details concerning your [redacted] to the National Collection.

With kind regards,

Sincerely yours,

Donald McClelland
Associate Curator

MAILING ADDRESS: NATIONAL COLLECTION OF FINE ARTS, SMITHSONIAN INSTITUTION, WASHINGTON, D. C. 20560

...ion to publishing information regarding sales transactions, researchers are responsible for obtaining written permission ...tion both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Fairweather Hardin Gallery ***101 East Ontario Street, Chicago 60611*** ***MIchigan 2-0007***

November 21, 1969

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, N. Y.

Dear Mrs. Halpert:

On September 25th we wrote you at the request of Mr. Milton Arenberg for current market values of two art works which he purchased from you. They are as follows:

Charles Sheeler	Companions	12-1/2"x20-1/2", 1950 tempera
Charles Oscar	Beach Scene	casein

Since Mr. Arenberg is very anxious to have this information for insurance purposes, we would appreciate your reply by return mail if possible.

Thank you in advance.

Sincerely,

Patricia Scheidt

Patricia Scheidt

rise to publishing information regarding sales transactions,
nsignees are responsible for obtaining written permission
om both artist and purchaser involved. If it cannot be
stablished after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
ay be published 50 years after the date of sale.

201-434-2000

THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: PLaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...m both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

Nov. 1/1969

Arthur G. Dove

#79/03 IMAGE - Oil on canvas, 1939

17x13" —— 5000.—

sold to James Dorment, Jr.
& Stonebridge Road
Montclair, New Jersey

Received $2500 on account 11/1/69

Balance payable within 5 months
at $500 each month
$2500.- Dec
" Jan
" Feb.
" April

James Dorment Jr.

August 26, 1969

Mr. Pinkney Near, Curator
Virginia Museum of Fine Arts
Boulevard & Grove Avenue
Richmond, Virginia 23221

Dear Mr. Near:

As the Gallery has been closed for the vacation period and will not reopen until September 4, I am writing to ask whether you are still interested in using my Sheeler article reduced to 16 paintings as suggested in your letter of November 19.

Since you are considering the April 1 issue, I can get it ready considerably in advance of that date.

Also, if you can give me the title of the Sheeler you own and wish to reproduce, I will try to find the photograph in our permanent record books which I believe is quite complete. In any event, I will require the title and date, medium and size.

Although the Gallery is closed, I do come in here occasionally to go over incoming mail, etc.

Please let me know at your earliest convenience.

Sincerely yours,

EGH:mmh

[redacted]

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Thurs. Oct. 17

Dear Edith:

I will be in to see your Monday morning to begin work on the Stone exhibition.

Jean Pilgrim
Corcoran Gallery

ARCHIVES OF AMERICAN ART

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

December 30, 1969

Mrs. Irma Rudin
32 Cedar Drive
Great Neck, L. I. , N. Y.

Dear Mrs. Rudin,

We are in the process of clearing up the galleryys out standing accounts receivable and find that your account remains unpaid, as per the statement attached.

Please remit the balance due no later than January 15, 1970. If we do not receive full payment by that date, we must ask you to return the works listed.

Yours Very Truly,

$7,500,000, supplied to the City of Miami Beach in 1963, represents a gross overvaluation.

We do not recommend that the entire Museum be closed or that the Bass Collection be scrapped. On the contrary, we believe that much is to be gained esthetically and educationally by having a museum in your community. However, we feel that the prompt adoption of the following three recommendations are essential:

1. That the outright fakes which are of no esthetic or educational value whatsoever be removed from public exhibition.

2. That those works which are of value, but which have been overattributed, be relabeled in accordance with the judgment of the best modern scholarship.

3. That the administration and control of the Museum be placed in the hands of trained and competent professional museum personnel who will be free from the natural biases and overenthusiasms of the collector-patrons who made the Collection originally and who, therefore, naturally tend to defend their taste and judgment.

If we can be of assistance to you in carrying out such a program, please let us know.

Yours very truly,

Ralph F. Colin
Administrative Vice President

RFC/sn

cc: Mr. Clifford W. O'Key
City Manager
City Hall
Miami Beach, Florida

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

THE MACMILLAN COMPANY
A SUBSIDIARY OF CROWELL COLLIER AND MACMILLAN, INC.
866 Third Avenue, New York, N.Y. 10022

SCHOOL DIVISION
935-2811

August 21, 1969

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

I spoke with you a couple of weeks ago in regard to the Arthur Dove collage, The Critic, which we wish to reproduce in our Macmillan Gateway slide program. (I am enclosing a copy of my original letter and permission form outlining the details of the program.) At that time, you said that you thought we could have the permission if the collage could be located in your collection.

I am sorry to inconvenience you at such an inopportune time since I know that you have been ill and your gallery has been closed for this last month, but I do need to know as soon as possible whether or not we will be able to use the collage. We do not need to photograph it at this time -- we can handle that later when your gallery is open again. But we do need to know whether you have been able to find the Dove because our deadline is fast approaching.

If you could let me know, at your earliest convenience, whether or not we will be able to use The Critic, I would very much appreciate it.

Cordially,

Susan S Darter

Susan S. Darter
Assistant Editor
School Dept., 4th floor

Enclosure

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...on both artist and purchaser involved. If it cannot be ...ablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...y be published 60 years after the date of sale.

F

July 16, 1969

Mr. Brandt Aymar
Editor, Special Projects
CROWN PUBLISHERS, INC.
419 Park Avenue South
New York, New York 10016

Dear Mr. Aymar:

Your letter of July 14th was received today.

Please be advised that we do not represent the Zorach Estate and that William Zorach's sculpture YOUTH, 1935 is not in our collection.

We are indeed sorry that we cannot be of any aid to you in this connection.

Best regards.

Sincerely,

EGH/mmw

[redacted]

prior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE CORCORAN GALLERY OF ART

WASHINGTON, D. C. 20006

ALDUS HIGGINS CHAPIN
EXECUTIVE VICE PRESIDENT OF THE TRUSTEES
AND CHAIRMAN, BOARD OF GOVERNORS

METROPOLITAN 8-3211
AREA CODE 202

December 15, 1969

Mr. E. Roth, Bookkeeper
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mr. Roth:

With reference to your letter of December 11 I should like to call your attention to a letter I sent to Mrs. Halpert on July 2, a copy of which is enclosed. Also included in this letter is a copy of the answer I received from the prospective clients canceling the arrangements for the purchase of the two Storrs works.

Our registrar, Miss Martha Morris also informed me that the two works were returned to the Downtown Gallery in August.

I trust that this is the information desired. Please convey my very best regards to Mrs. Halpert.

Sincerely,

Inga W. Neck

Inga W. Neck

encls.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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MARGARET WATHERSTON INC.
44 West 77th Street, New York, N.Y. 10024 · ENdicott 2-5514

Conservation of Paintings

COPY

Original dated August 15, 1969

August 19, 1969

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N.Y. 10022

. . . . . .

RESTORATION ESTIMATE

KUNIYOSHI - "Two Acrobats", oil on canvas glue-lined, 24" x 30", dated 1926.

Present Condition: Painting was glue-lined, a primed linen canvas being used as the lining layer. Lining adhesive has not held in a satisfactory fashion and the lining has detached from the back of the painting in numerous places causing a "bubbly effect" on the surface. In addition to this, under the ultravoilet light it would appear that areas of the painting have been overpainted, possibly as a way of brightening the background without cleaning, or possibly to hide the effect of overcleaning. Paint layer is thin and appears abraded in various areas. Surface varnish is very uneven, being sticky in certain places and dull in others and apparently of varying thickness.

Suggested Restoration: Kuniyoshi's color tends to be readily soluble and for this reason and also the fact that the canvas and paint layers are both very thin, conservation treatment will be rather difficult.

Painting will be faced to permit safe removal of the lining canvas and adhesive from the reverse. Canvas will be flattened with moisture, heat, and slight pressure on the vacuum table. Painting will then be lined again on the vacuum table with wax resin adhesive and fiberglass lining fabric.

FOR THE RECORD ONLY

THE PAINTING OR PAINTINGS LISTED ABOVE ARE RECEIVED BY ME FOR THE PURPOSE OF RESTORATION AND / OR REPAIR WITH THE UNDERSTANDING THAT I ASSUME NO LIABILITY FOR LOSS OR DAMAGE THERETO. PLEASE ARRANGE WITH YOUR INSURERS TO COVER THESE ITEMS FOR YOUR ACCOUNT WHILE THEY ARE IN MY POSSESSION.

Art Info. Center

July 11, 1969

Miss Betty Chamberlain
Cornwell Bridge,
Connecticut 06754

Dear Betty:

It was so kind of you to send the book here. We got quite a bit of information which was helpful. Now we are trying to figure out what the hell we can do about getting a later edition what with the extraordinary number of Directors and Curators who have switched from one museum to another, etc.

I am enclosing a fairly complete biography that we have on hand of John Storrs. There have been some additions which you will find listed as such.

Incidentally, we have some biographical data on the following artists which we can send to you if you so desire:

Stuart Davis, Charles Demuth, Preston Dickinson, Isami Doi, Arthur G. Dove, Marsden Hartley, Yasuo Kuniyoshi, George L.K. Morris, Eli Nadelman, Charles Sheeler and Niles Spencer.

I hope you are enjoying your vacation and that I will have the pleasure of seeing you when you get back to town.

Sincerely,

EGH/mmw

Enclosure

nor to publishing information regarding sales transactions, transactions are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

After lining, painting will be mounted on a Lebron stretcher, facing removed, and the surface cleaned. I do not know at this point just how we will handle the background layer that appears to be overpainted. Further notes on this and subsequent steps in the restoration will be given with the final statement on the painting.

Cost of Restoration - $750.00

. . . . .

ADDITIONAL NOTES

Removal of adhesive proved to be more difficult than anticipated because it was a Poly Vinyl Acetate emulsion. It was removed with enzymes.

Discolored varnish on the surface of the painting was removed with Xylene. It was found that overpainting in the background could be lightened with Tolune so that the yellowish/brown tone disappeared and there was no need to remove it.

Small paint losses were filled with Gesso and retouched with dry color mixed with Poly Vinyl Resin. Top of painting was retouched where canvas had been rubbed by frame. Painting was sprayed with (1) Poly Vinyl Resin in Tolune and (2) Elvacite Resins 2044 and 2045 in Petroleum Benzine.

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...m both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...y be published 60 years after the date of sale.

July 9, 1969

Dr. William Nuland
42 Bratton Road
Scarsdale, New York 10583

Dear Dr. Nuland:

Per your request, I am enclosing herewith the provenances for the various works of art which you recently purchased. May I suggest that you tape the carbons to the backs of each work and put the originals in a safe place.

Very best regards to Mrs. Nuland and yourself.

Sincerely,

Murray M. Wax

MMW/ms

Enclosures

[redacted]

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EDWARD M. M. WARBURG

216 WEST 58 STREET
NEW YORK, N.Y. 10019

July 10, 1969

Dear Mrs. Halpert:

In the summer of 1967, when Israel's people were facing an overwhelming array of enemy forces pledged to their destruction, you stood by them. The gift you made to the United Jewish Appeal helped our overseas agencies care for the children, the sick and the old who could otherwise have been the innocent victims of war. Because you and thousands of others in the American community opened your hearts the people of Israel knew they were not alone.

Now the danger to Israel's people is just as real as in 1967. The neighboring states have a much heavier concentration of weapons than ever before. Israel's border areas are under almost constant attack.

Military needs are now twice as high as they were two years ago. The people of Israel must devote every dollar they possibly can just to assure their defense. They can no longer provide -- as they voluntarily did in the past -- two out of every three dollars spent on the welfare needs of nearly half a million immigrants struggling to build new lives. That humanitarian responsibility must be met by us in full through UJA.

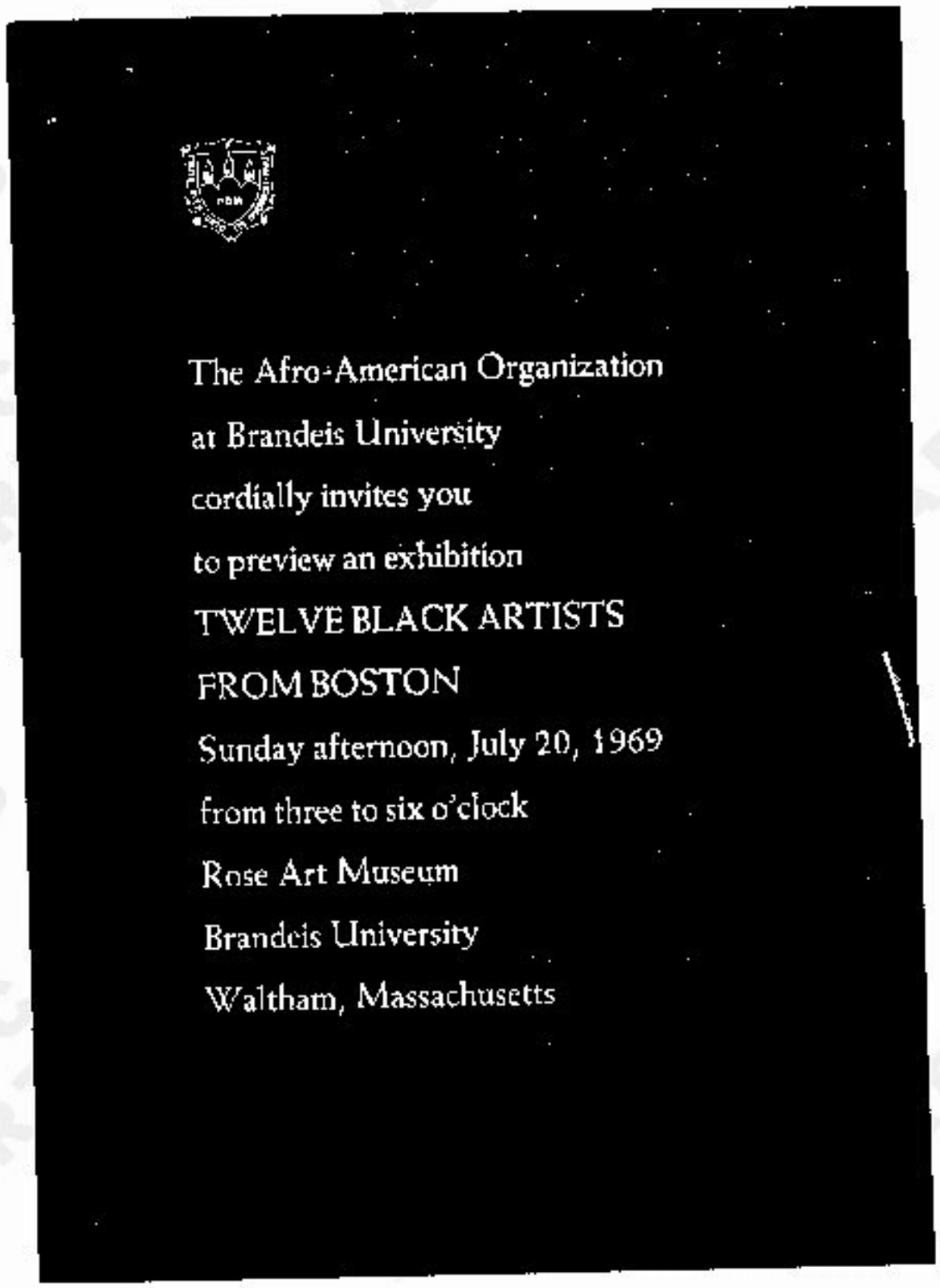
You showed the world in 1967 where you stood. You gave encouragement to Israel's people in their darkest hour. Will you do so again? Will you help care for the hundreds of thousands whose very lives depend on us.

Your last gift to the United Jewish Appeal was $1,000. The need now is even greater. I know you will search your heart and do your best.

Sincerely,

Edward M. M. Warburg

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THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

July 8, 1969

Mrs. Barbara Adler
HARRY N. ABRAMS, INC.
110 East 59th Street
New York, New York 10022

Dear Mrs. Adler:

On June 10th, 1969 Jane Welles sent us a postcard (following a telephone request) asking for two photographs of Dove's paintings to be sent to Mr. Sam Hunter's address at 451 West End Avenue. We did not have any copies available at the time, so we had them made and finally mailed both of these black and white prints to Hunter on June 30th. The request was for Dove's ABSTRACTION II, 1910 and CONNECTICUT RIVER, 1911. Consequently, your letter confuses me somewhat as Hunter actually has the print tou are asking for - in black and white.

For your information, Ijust found in our record book that a color reproduction was made and used by TIME magazine in their Feb. 13, 1956 issue, and they were of course limited to that one issue as we do not permit any further reproduction except the one for which we give permission.

If you would like to send your own photographer to make the color transparency here, and agree, in writing, that it will be used only in the book MODERN AMERICAN PAINTING AND SCULPTURE by Sam Hunter, we will then give you permission to do so.

I am sorry that I can be of no further help to you whatsoever with regard to the O'Keeffe picture as we no longer represent her nor does she have any other dealer. She decided she wants to handle her own affairs exclusively. You will have to contact her directly.

Sincerely,

EGH/mmw
Enclosure

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L-100-9-20
Corresp

WILLIAM B. McILVAINE
W. PHILO GILBERT
WILLIAM S. BODMAN
SHELDON LEE
CHARLES W. BOAND
JAMES W. CLOSE
WM. R. DICKINSON, JR.
GEORGE E. HALE
THOMAS F. GERAGHTY, JR.
F. A. REICHELDERFER
KENT CHANDLER, JR.
DAVID O. CLARKE
GEORGE W. THOMPSON
STEPHEN L. SEFTENBERG
JOHN E. McGOVERN, JR.
VERNON Y. SQUIRES
PAUL S. GERDING

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120 WEST ADAMS STREET
CHICAGO, ILLINOIS 60603
AREA CODE 312 AN 3-1212
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GARY H. KLINE
JAMES M. KLANCNIK
DAVID J. JOYCE
FRANKLIN L. FRIEDMAN
THOMAS A. POLACHEK
JAMES A. WINKLER

8 August 1969

Messrs. Kronish, Lieb, Shainswit,
Weiner & Hellman
330 Madison Avenue
New York, New York 10017

Attention: Mr. David N. Ellenhorn

Re: Monique Storrs Booz; Downtown Gallery

Gentlemen:

Further to our letter of 7 August: Mrs. Booz, of course, expects a complete accounting from your client of all sales and payment accordingly. You should not therefore construe the last paragraph of our letter of 7 August as limiting the demand for an accounting to the sales made by the Corcoran Gallery.

Yours very truly,

Wilson & McIlvaine

by

GEH-la

cc: Mr. Schoelkopf
Mrs. Booz

August 25, 1969

Mr. Harry Greaver, Director
Genevieve and Donald Gilmore Art Center
Kalamazoo Institute of Arts
314 South Park Street
Kalamazoo, Michigan 49006

Dear Mr. Greaver:

Quite some time ago you decided that your committee was interested in "a major work by Stuart Davis."

The Gallery has been closed for the summer months but we are reopening in September, when I will be very glad to show you what we have available in the category you mentioned.

It will be nice to see you and talk to you and I look forward to your visit. However, we are changing our policy and it will be necessary either to phone us or stop at the desk in the lobby so they may call me, now that we have decided to function only on an appointment basis.

Sincerely yours,

EGH:mmh

[redacted]

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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MARSHALL FIELD
ROOM 700
401 NORTH WABASH AVENUE
CHICAGO, ILLINOIS 60611

August 21, 1969

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Another year has rolled by and Mr. Marshall Field requested I write you to inquire if there should be any change in the valuations of the following paintings from the figures you were good enough to give him last year--

"The Lion Family" c.1830 by Edward Hicks
Valuation at July 16, 1968--$10,000.00

"Mother and Child" c.1840 Anonymous
Valuation at July 16, 1968--$3,500.00

} Valuations

Sincerely yours,

Edward J. Byrne

EJB:jj

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THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
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Telephone: Plaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

Corcoran Gallery of Art.

The items listed as sold are:

"A Posing Form" 1932-Bronze Plaque
"Tete-A-Tete" 1917- Bronze

No explanation was sent to us, and I'm distressed about the matter, because Mrs. Storrs-Booz has a receipt from us for these various works, including wood cuts, drawings, lithographs etc.

Our list, dated April 15, 1969, is numbered 7886--7889. As you well know, we have documents by the Corcoran that anything unsold was to be returned to us, together with the cheque for the two items sold.

It is imperative that I receive an explanation im--mediately, as I've had no word from anyone from the Corcoran, or from Mrs. Storrs-Booz, and I demand that this be sent to us immediately, and I insist that the five paintings marked N F S be returned to us as well.

I hope to hear from you very shortly clarifying the situation, and to advise as to when the balance of the large group was sent, so that I can get a receipt from Mrs.Storrs-Booz. I have no acknowledge--ment of the money she has received, or of the sculptures, paintings, or graphics, which have not returned to us.

EGH/LS

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THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, *Director*
Consultation by appointment only
Telephone: Plaza 2-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

July 28, 1969.

Corcoran Gallery of Art,
Washington D.C. 20006.

Dear Sir:

Several days ago I sent you a receipt for those seven John Storrs sculptures that were returned as originally requested.

However, there are five paintings in oil listed below which were N F S which I expected.They are as follows:

I cannot understand this situation as it was agreed that if any sales were made we were to receive a cheque in return.

The Corcoran Gallery agreed that everything would be returned to the Downtown Gallery, including the ones marked N F S. In addition, it was agreed that anything sold was to be paid to us.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

July 28, 1969

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

My Dear Edith,

Adelyn, Mr. Ripley and I enjoyed our visit with you and the chance to discuss informally our needs and of course our desires for the National Collection of Fine Arts. The check list which you requested of our holdings centered on the artists you have represented over the years and pinpoints dramatically the thinness of the collection in this area.

We all of course are delighted with your suggested gifts. The Zorach head and the other watercolors and prints will make an important contribution to the only gallery in Washington, I might add, exclusively concerned with American art.

Now Edith, as you suggested, I will come up to New York sometime after you have finished your August inventory, most likely the first or second week in September and go over with you any material you would like to consider as part of your gift. I have also made a number of inquires concerning the probability of obtaining a doner for a Dove. Perhaps I will have more information on the matter when I see you again in September.

Janet, Marina and I leave for our vacation in Michigan on Friday, but we will be back towards the end of August. I will call or write you around Labor Day to see how you are and find out your Newtown plans.

MAILING ADDRESS: NATIONAL COLLECTION OF FINE ARTS, SMITHSONIAN INSTITUTION, WASHINGTON, D. C. 20560

LAMONT E. DANZIG, M.D., F.A.C.P.
PAULSEN AT 67TH ST.
SAVANNAH, GEORGIA 31405

PRACTICE LIMITED TO INTERNAL MEDICINE
TELEPHONE 354-4613

Thank you very much for your help and attention.

Lamont E. Danzig

dor to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

August 25, 1969

Miss Helen Heninger, Curator
Anderson's Fine Art Collection
Six Arthur Lane
Atherton, California 94025

Dear Helen:

I was so glad to learn that you are happy with your new set up and expected to see you in New York long before this.

The Gallery has been closed since the first of August but we may be open in September.

With practically no help in the Gallery, I have been checking through various records, some misfiled and some ignored. Among these is our consignment to Gump's, listing the Mark Tobey which you were eager to have for exhibition. The title is "Lights #1," gouache, ca. 1954. The price is $3,000.

Would you beegood enough to let me know what happened to this painting--whether it was sold or whether you decided to return it to us.

You can be sure that I will do all I can to help you in your new position.

Do give me some notice before you come to New York.

Sincerely yours,

EGH:mmh

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be ablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

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Box 318
Putnam Valley
New York 10579
Aug. 14, 1969

The Director
Downtown Gallery of Art
465 Park Ave.
New York, New York
Dear Sir:

In settling the estate of my late husband, John P. Heins, I have found, in his studio, an original painting by Isami Doi who was John's student and friend back in the days when they were at Columbia University.

Of interest to me has been the article on Isami Doi in ORIENTAL ART, new series, vol.13, no.1, Spring 1967, pp.59-60, which mentions "the well-known Downtown Gallery of New York City which has featured Doi's work for a number of years".

The painting in our possession is of a woman lying on a sofa; Isami called it REPOSE. A label on the back of the frame indicates it was exhibited, Oct. 23-Dec.14, 1941, DIRECTIONS IN AMERICAN PAINTING, Carnegie Institute, Pittsburgh, Pa. The size of the painting is about 34 X 28, plus Isami's gray 3" frame. His address is given, YMCA, Honolulu, T. A.

My purpose in writing you is to find out if this significant painting by the Hawaii-born artist would be of interest to the Honolulu Academy of Art and its extensive collection or if it might find a place with a private collector or a gallery or museum in New York City.

If you should wish to see the painting I could arrange to bring it to the gallery for your inspection since I am only about fifty miles from New York City.

Very truly yours,

Frances Heins

(Mrs. John P. Heins)

THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

July 8, 1969

Mr. Hart Leavitt
Box 839
Dartmouth ABC Program
Hanover, New Hampshire

Dear Mr. Leavitt:

I am sorry that your letter arrived so late, but I am pleased that there is still sufficient time, and particularly so since we have one (1) loose photograph copy which we are now enclosing of PORTRAIT OF JAMES THURBER by Robert Osborn. The price of this is $2,00 and we hope that you will return it as it is the only loose copy we have in our possession.

The Robert Osborn drawing of James Thurber was painted in black chalk and was produced in 1961. The size is 19" wide x 25" high.

I am sending you an extra copy of this letter so that we may have your signature to our request that you may have permission to use this only as a reproduction in the textbook you are writing for high school English classes. The credit line should read "Courtesy of The Downtown Gallery". Please sign and return one copy of this letter.

Sincerely,

EGH/mmw

Signature_____
Date_____
Title of Book_____
Publisher_____
Date of Publication_____

Enclosure: Photo

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25 Gurley Road,
Stamford, Conn. 06902.
July 28, 1969.

Dear Edith:

I was so distressed when I phoned to-day to learn that you are not at all well. I had worried about you because I had no answer to my last two letters and you have always written me so warmly and promptly.

When I learned from your letter of May 10th that you had sold our Maurer and would send a check as soon as you were certain of my address, I answered by return mail and told you how thrilled I was - as I had recently had major surgery and there were many bills still unpaid. Then when I didn't hear from you for a month, I assumed the check had been lost in the mails - it wouldn't have been the first time for me!

So - here is my address as you requested:

Dorothy Kreymborg,
25 Gurley Road,
Stamford, Conn. 06902.

Do let me hear what the reports are in the hospital. I have lived with a heart condition for thirty years so I know that much can be done with the proper care and medication.

Take care of yourself. You are important and precious to the world.

Affectionately,

Dorothy Kreymborg

PAULIST•NEWMAN PRESS
304 WEST 58TH STREET, NEW YORK, N.Y. 10019 • (212) 265-2060

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July 17, 1969

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

We request permission to use photographs of the following works exhibited in your gallery, for a teacher's manual called Discovery Patterns which we hope to publish in early October. We will of course acknowledge the artist and the gallery in the book.

Chief Blackhawk- cigar store trade sign circa 1848- if there is no photo of this perhaps it would be possible to get a photo of another Indian statue

Dairy Trade Sign from Pa. Milkman and Cow circa 1860

Eagle On Shield anonymous

The Brown Children by William Prior circa 1846

Fireman of the Eureka Brigade Whirligig, anonymous late 19th century

Columbia- Pilot Boat Figure cast by W. Demuth & Co. 19th century

Don't Give Up the Ship- plaque

We would appreciate your immediate attention to this as our printer's deadline is very close. Thank you very much for your time. If you have any further questions please call me.

Sincerely yours,

Carolyn Sugg

Carolyn Sugg

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MAX GRANICK, INC.

Framing and Restoration

52 West 56th Street, New York, N.Y. 10019

CIRCLE 6-2866

Sept. 8, 1969

The Downtown Gallery
465 Park Avenue
New York City, New York

S T A T E M E N T

7/24/69 - Inv. #6855 - $135.00

(For Dr. William Nuland) (914 - Sc 5-4567)

#11420 - 7/1/69
CHARLES SHEELER → "Nativity, 1941"
#14,000 - plus Tax -

on sculpture, antiquities, tapestries and textiles, and objets d'art.

Before proceeding, we feel it fair to state that many works exhibited in the Bass Collection merit their attributions and, in themselves, are worth exhibiting for their artistic, historical and educational value. Even some of those which have been overattributed would, in themselves, be worth exhibiting, but the erroneous labeling seriously diminishes their educational value.

On the other hand, included in the Collection and on exhibition are a group of works with respect to which there can be no question or possible doubt as to the fallacy of the attribution. In addition, there are a group of outright fakes. The latter group of works - and they constitute an important number - should be removed from public display entirely. Many of the former group are of such small merit that they, too, should be removed from public exhibition. In this connection we point out that, with respect to the "Old Masters", questions of attribution can exist; but with respect to the "modern" masters, there is no doubt that those we term "fake" are without question fakes. It is both unfortunate and of the utmost significance that the largest number of fakes and overambitious labeling in the Collection are in those works which are attributed to the most important artists.

We are aware that the existence of fakes and of overattributions in museums is not limited to the Bass Collection at Miami Beach. However, taking the Bass Collection as a whole, we believe that it comprises the most flagrant and pervasive mislabeling by a museum known to this Association. If that be true, it is our opinion that the public officials of the City of Miami Beach owe a duty, not only to the residents of the large and growing community of Miami but to the literally millions of visiting vacationers to that community from all over the nation, to take steps to rectify the situation.

Following are our specific comments on individual paintings exhibited in the Bass Museum (please note that (a) some works of very minor significance are

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MUSEUM OF FINE ARTS Boston Massachusetts 02115

MFA

Office of the Registrar

Rec'd 9/17/69

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September 16, 1969

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

On May 21, 1969, we returned to you, by Boston Truck Collect, your kind offer of sale of "Rectangles" by Arthur Dove. In order to assure us of the painting's safe arrival, and to complete our files, we must have a signed receipt from you, and the approximate date of arrival.

Since we have not received a second receipt sent to you on July 31, 1969, we are sending you another. Please sign the receipt and return it to us at your earliest convenience.

Your co-operation will be appreciated.

Sincerely,

Linda Thomas

Linda Thomas
Assistant to
the Registrar

File

November 3, 1969

Mrs. Burton Borman
806 North Roxbury Drive
Los Angeles, California, 90210

Dear Mrs.Borman,

According to our records, you have retained Rectangles and Sowing Wheat by Arthur Dove as well as the two painting by George L. K. Morris.

Town Scraper by (Arthur Dove priced at $9000.00) was sent out for restoration as you requested, we will pick it up tomorrow and ship it on to you. We are deducting the restoration and transportation charges from the $22,000.00 painting by Marin which you returned to us. A complete itemized bill will be sent to you together with our check as soon as the Dove painting is shipped.

Sincerely Yours,

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

August 28, 1969

Mr. Rudolf M. Riefstahl
Curator of Decorative Arts
The Toledo Mugeum of Art
Monroe Street at Scottwood Avenue
Toledo, Ohio 43601

Dear Mr. Riefstahl:

As I have been ill and away from the Gallery for a considerable time--followed by the annual vacation period which ends on September 1, this explains my late reply to your letter.

I just looked at the records (the bookkeeper is in today) and find that we gave you a discount of $180 and that the matter was closed thereby.

All I can say now is that the purchaser should be very happy, as the prices on the Dove paintings in all media have jumped considerably because of his great popularity.

Naturally, I hope that at sometime or other, the collector who purchased these will give them to the museum. I am enclosing the Dove biography, which as you will note is not up to date. I thought you would be interested in having this document.

Sincerely yours,

EGH:mmh
Enclosure

F

[redacted]

[redacted] to publishing information regarding sales transactions, researchers are responsible for obtaining written permission [redacted] both artist and purchaser involved. If it cannot be satisfied after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 25, 1969

Mr. Charles E. Buckley, Director
City Art Museum of St. Louis
St. Louis, Missouri 63105

Dear Charles:

Since the famous Danenberg affair, who incidentally bought my secretary who handled all the consignment records, we are having difficulty checking what is out.

Among the consignment of loans or in your case "on approval" many have not been marked as usual.

I have a recollection to the effect that you wanted to acquire the Dove entitled "Water Swirl Canandaigua Outlet," 1937, 25½" x 15½", and that you were not interested in the companion piece of five studies of painting--Water Swirl Canandaigua Outlet, undated (overall size of this unit group 32" x 23½"), but I have nothing in writing nor have I found either picture here. I have no letter from you, but I somehow recall you did not want the companion piece.

We have no invoice for the former nor have seen the latter painting. Would you please be good enough to let me know what happened to them at your earliest opportunity? I will be most grateful.

I look forward to hearing from you and hope to see you in person in the near future.

Sincerely yours,

EGH:mmh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 26, 1969

Mr. Cleve Gray
Cornwall Bridge
Connecticut 06754

Dear Mr. Gray:

No doubt you have heard what happened in my life during the past year -- this refers to the Danenberg situation -- resulting with three heart attacks for me.

I am glad you sent me a copy of John Jr's letter, as I do not have the original.

About two years ago I made a deal with the Archives of American Art stating I would permit them to microfilm all the contents of my record books, if they had a New York branch -- as it was impossible for me to devote so much time for scholars and museum personnel. This was attended to promptly. They sent their men here and made microfilm of everything which was pasted in the books, including the catalogs, which occasionally had statements by the artists.

If you want to use the material which appeared in these catalogs, you can get all of it right there. If you make the list, I will send a document to you giving you permission to use the Downtown Gallery material.

I look forward to the receipt of your black and white reproductions referred to in your letter.

When you are in New York, do come in to say hello and I might quote a few interesting statements Marin made orally, which do not appear in the catalog.

Sincerely yours,

lh:EGH

tor to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

LAMONT E. DAVIDO, M.D., F.A.C.P.
PAULDEN AT 67TH ST.
SAVANNAH, GEORGIA 31406
PRACTICE LIMITED TO INTERNAL MEDICINE
TELEPHONE 354-4616

NOVEMBER 25th

DOWNTOWN GALLERY
415 Park Avenue ~~East 51st St.~~
N.Y.C., NEW YORK

DEAR SIRS:

I bought a BEN SHAHN, hand-colored, silk screen - titled "MINE BUILDING" from your gallery in 1957. I have misplaced the original invoice and have no record of the purchase price.

Do you have a record of this purchase if so, would you please send me a copy? Also, could you please let me know the current value of this work.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

20 November 1969

Mr. Richard E. Leet, Director
Charles H. McNider Museum
303 Second Street South East
Mason City, Iowa 50401

Dear Mr. Leet:

We will be glad to lend the watercolor "Purple Pup" to your exhibition "The Way You Look". We will not be able to lend the Robert Osborn drawing because we intend to include it in a drawing show here, the dates of which will conflict with your dates.

Are you employing a New York firm to collect, pack, and ship the material for the exhibition? Or shall we make our own arrangements? In that case, when do you wish to receive the painting?

Sincerely yours,

Charles Alan
Associate Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

18 November 1969

Mrs. William Nuland
133 East 73 Street
New York 10021

Dear Mrs. Nuland:

Our accountant informs us that that we must charge 6% Sales Tax on paintings delivered to the purchaser within the limits of New York City.

Therefore, we would appreciate it if you would return the painting the next time you come to New York.

Sincerely yours,

Charles Alan
Associate Director

P. S. You understand that we can not break the law by charging only 3% on the purchase.

NEW ORLEANS, LA.
TIMES-PICAYUNE
D. 194,454 — S. 310,889
NEW ORLEANS METROPOLITAN AREA

JUN 8 1969

...ior to publishing information regarding sales transactions, ...researchers are responsible for obtaining written permission ...on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE WORLD OF ART

'Figure International' Exhibit to Open Set Saturday at Delgado

By ALBERTA COLLIER

The human form, which has been a source of inspiration for artists since the beginning of time, is the reason d'etre for a "Figure International" exhibition, which will be previewed at the Delgado Museum of Art with a 7 to 9 p.m. members' reception on Friday and opened to the public on Saturday.

The show, which will be made up of some 30-odd paintings and sculptures, will explore the work that has been done since the 1950s when abstract expressionism with its denial of the image, called a halt to all representations of recognizable form.

Circulated by the American Federation of Arts, this display will present examples by both internationally-famed artists and by unknowns whose efforts have, in the past several years, attracted attention on the national art field.

Among those to be represented are Pearlstein, Raffaele, Stroncbine and Wesselmann. Their works were selected for the show by Donald M. Hailey Jr., director of the Hudson River Museum in New York City.

The exhibition will run for several weeks.

Local Show

For its June exhibition, the Circle Gallery, 2072 St. Charles, is presenting a display of paintings by artists Celia Hanlon and Nora Eaco. It will preview the works at a 6 to 8 p.m. reception this Sunday and keep them on display for several weeks.

Hanlon, who is presently chairman of the visual arts department at Loyola University, is a native of Hungary. Artis... has studied at the Memphis Academy of Arts, the University of Pittsburgh and the Atelier Fernand Leger in Paris. He received his bachelor's degree in fine arts at the Memphis Academy and his MFA degree at Ole Miss.

Hanlon, after attending the Atelier Leger, worked in the sculpture studio of Mirko Basaldella in Rome and in the atelier of sculptor Huber Dalwood in Leeds, England.

He has exhibited his sculpture and paintings in prominent national exhibitions including the Carnegie International Exhibition in Pittsburgh and is represented in the permanent collections of the Arkansas Art Center in Little Rock and other institutions.

He has taught at the Memphis Academy, the Cardiff College of Art in Wales, the Newport College of Art on the Welsh border, the Albright School of Art in Buffalo and at the University of Southwestern Louisiana.

Eaco, who is a native of New Orleans, studied at Delgado College, LSUNO, USL and Loyola University.

And, though new to the exhibition field, he has had works accepted in the 1968 Northern Illinois University National Print and Drawing show and in the LSUNO 1968 Drawing Competition.

He is presently an instructor in Loyola's children's art school.



SHAPED CANVAS BY RICHARD PUGLIESE, now on view at the Bienville Gallery, is admired by Mrs. Robert Cummins.

Needlework Show

"Needlework: The Peaceful Art," an exhibition exploring old and new facets of the craft, will be opened with a 1 to 4 p.m. reception on Saturday, June 14, in the Louisiana Crafts Council Gallery at 159 Broadway.

The show, which is sponsored by the LCC's newly organized Stitchers' Guild, will include samples of Battenberg from the past, examples of handmade lace, crocheting, knitting, rug hooking and other traditional methods; and a variety of contemporary needlework pieces.

tion to publishing information regarding sales transactions, members are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE DOWNTOWN GALLERY

465 PARK AVENUE
NEW YORK, N. Y. 10022
Telephone: Plaza 3-3707

STATEMENT

October 10, 1969 196

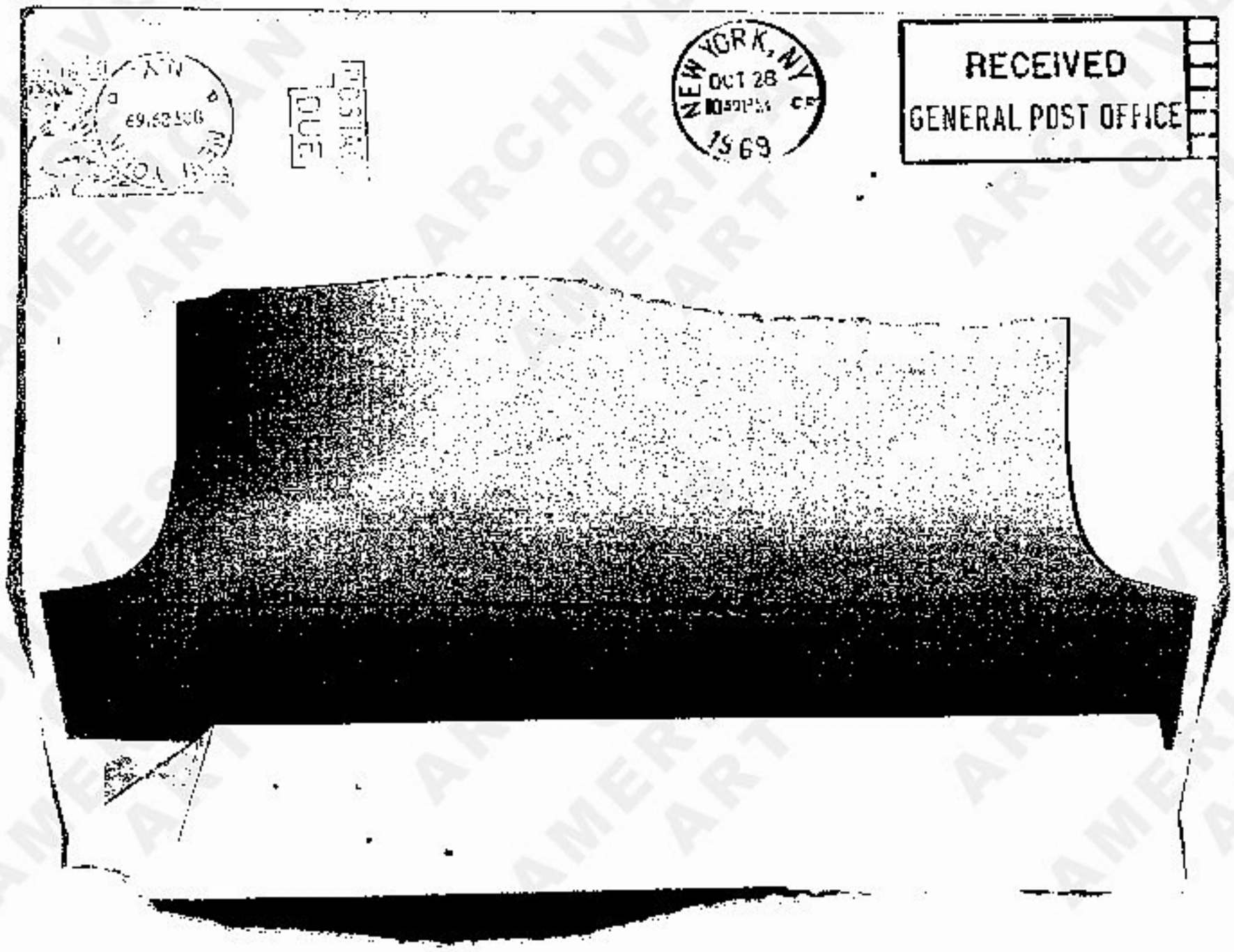
Hart Leavitt
Box 839, Dartmouth ABC Program
Hanover, New Hampshire

Balance on account (PHOTO)	$2.25

PLEASE REMIT

Received chq
Will not receive
Print
Called 11/13/69
- Hart Leavitt

...rior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 50 years after the date of sale.



36. No. 43, "Francisco Goya" - Portrait of Queen Maria Luisa.
Not by Goya. A very poor, old copy, reduced in size from the original.

37. No. 44, "Thomas Gainsborough" - Portrait of a young lady.
Not by Gainsborough. A poor picture.

38. No. 45, "Peter Paul Rubens" - Portrait of an old man.
Not by Rubens and possibly not of the period.

39. No. 46, "16th Century Mona Lisa".
One of the innumerable Mona Lisas which from time to time claim attention in the popular press. Of no art historical interest whatsoever.

40. No. 47, "Rembrandt" - Selfportrait.
Not by Rembrandt, but possibly by Jan Lievens who worked with Rembrandt in his early Leyden period. Of some merit and interest, but must be more accurately labeled.

41. No. 97, "Anthony Van Dyck" - Untitled.
Not by Van Dyck. It is questionable as to whether it is of his period.

42. No. 98, "Frans Hals" - Portrait of a young man.
Not by Hals. Possibly a 17th century French picture reworked by a restorer at a later date.

43. No. 99, "Rembrandt" - Portrait of an elderly man, apparently Rembrandt's father.
Not by Rembrandt and probably not of his period.

44. No. 100, "Sandro Botticelli" - Untitled.
Not by Botticelli himself, but a shop work replica of low quality of a known composition deriving from the Master. This example is also much damaged.

45. No. 110, "Jean Marc Nattier" - Portrait of the Duchess de Chaulnes.
Not by Nattier. A poor picture.

46. No. 130, "Claude Lorrain" - Procession au temple d'Apollon.
Not by Claude. A poor painting in his general style.

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

RICHARD TITELMAN 3507 BAKER BOULEVARD ALTOONA, PENNSYLVANIA 16602

September 12, 1969

942-8693
814-~~WJ3 1975~~

1975

Miss E. Rothenberg
Bookkeeper
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Miss Rothenberg:

As you undoubtedly know, we gave Edith Halpert the okay to ship "Acrobat" to Altoona by a trucking line that she recommended.

Could you please write me the name of this trucker and approximately when the painting is expected in Altoona.

Many thanks.

Cordially yours,

Richard Titelman

pd

ANKRUM GALLERY 657 ~~910~~ N. La Cienega Blvd. Los Angeles, Calif. 90069 657-1549

JOAN ANKRUM AND SONS

Oct. 5, 1969

Edith dear,

We received the check, for which we are enormously grateful and appreciative. Morris is very happy that you are taking "Helen Keller" into your own collection--in fact, he is delighted and proud that you have it. You were so very good to arrange for us to receive the check right away wow. You rescued us from many more sleepless nights.

I rush to get this off to you--and so to the post office.

Much love, with huge and kisses from all of us,
Gratefully,

Joan

...rise to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or author is living, it can be assumed that the information may be published 50 years after the date of sale.

DEPARTMENT OF STATE (Cond. 9-12-69)

REQUISITION FOR EQUIPMENT, SUPPLIES, FURNITURE, FURNISHINGS OR SERVICES

AGE OF PAGES	1. DATE	2. REQUISITION NO.
	12Aug69	223400 / 70 / 24 (ORG CODE / FY / NO)

3. TO: ☐ RSC ☐ ST ☐ LR ☐ IDF ☐ USIA ☐ GSA ☐ USPHS ☐ OTHER

4. REQUESTING OFFICE/POST (NAME & ADDRESS)

O/ART, Dept. of State
ART IN THE EMBASSIES PROGRAM
Room 910, SA-11
Washington, DC 20520

Stefan Munsing, Director

5. APPROVING OFFICER:

Lorraine Veitengruber (SIGNATURE)
Lorraine Veitengruber
O/ART Admin. Assistant
(TITLE)

6. DELIVER TO (SHIPPING ADDRESS):

DOWNTOWN GALLERY
465 Park Avenue
Ritz Tower Concourse
New York, NY 10022
PHONE: 212+PL 3-3707

7 — ACCOUNTING CLASSIFICATION CODES —

FUND SYMBOL	ALLOTMENT	OBLG NO.	ORGANIZATION	FUNCTION	OBJECT	SPECIAL	AMOUNT	FUNDS AVAILABLE (SIGNATURE)
1900113	1062	050-000	223400		2201			FISCAL OFFICER

8 GSA FEDSTRIP IDENTIFICATION CODING (TO BE COMPLETED ON GSA REQUISITIONS ONLY)

DOC. IDENTIFIER	ROUTING IDENTIFIER	M & S	DOCUMENT NUMBER: SERV	REQUISITIONER	DATE	DEMAND	SERV	SUPPLEMENTARY ADDRESS	SIGNAL	FUND (REQ. NO.)	PROJECT	PRIORITY	REQ DEL DATE	ADVICE
* 1-3	4-6	7	30-35		36-39	44		45-50	51	52-53	57-59	60-61	62-64	65-66
			193A1Ø		9-24									

9. — REQUISITION DATA —

CATALOG / STOCK NO. FSC	FIIN	ADDITIONAL	UNIT OF ISSUE	QUANTITY	LINE ITEM SERIAL NO.	UNIT COST	TOTAL COST	DESCRIPTION / REMARKS
* 8-11	12-18	19-22	23-24	25-29	40-43			

Please make arrangements through Security Storage Company for the return of the four works of art named below at their full declared value from the repository of the Art in the Embassies Program, Room 178, Fine Arts and Portrait Gallery, Smithsonian Institution, 9th and G Streets NW, Washington, DC 20560 (contact Dana Greene on 381-5875), to the DOWNTOWN GALLERY, address as indicated under item number 6 above.

THE WORKS SHOULD NOT BE DELIVERED TO THE DOWNTOWN GALLERY UNTIL AFTER THE LABOR DAY WEEKEND AS THE GALLERY SHALL BE CLOSED UNTIL THEN. Once the works have been safely delivered to the Gallery, they may be removed from coverage under the Program's floater insurance policy. The registration cards for the works should be placed into the Program's inactive files.

ARTIST	TITLE & REGISTRATION NUMBER	SIZE	VALUE
Isami Doi	Evening Star, #1578	50x40	$1000
Seymour Fogel	Abstraction, #1579	38x50-1/2	$1500
Walter Meigs	Still Life with Goldfish, #1580	36x23	$1000
Tseng Yu-Ho	Matter (dsui painting in 2 parts), #1581	48x48 overall size of 2 panels	$1500

cc: Downtown Gallery
Mrs. Catherine Albert, Security Storage Co.
Miss Helen Soper, J. Blaise de Sibour & Co. Insurance Brokerage
Miss Joanne DeConcini, O/ART
Mr. Dana Greene, O/ART

:lv

* IBM CARD COLUMN NUMBERS (FEDSTRIP)

FORM 1-67 DS-1659 (To Replace Forms DS-12 and FS-100) Copy 1. - Original

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

10. No. 10, "Peter Paul Rubens" - Adoration of the Magi.
Not by Rubens (1577-1640) and very possibly not painted in the period. Probably an 18th century work.

11. No. 11, "Rubens and Atelier" - The Holy Family Under the Apple Tree.
Not by Rubens or his studio. A disastrously poor, old copy of no merit whatsoever.

12. No. 12, "Govaert Flinck" - Boy offering an apple to the viewer.
The attribution to Flinck is convincing. It is a good picture by this artist who was one of Rembrandt's pupils and, for a brief period, his close follower. When the Bass Catalogue is revised it should be noted that the picture is accepted as a genuine Flinck by J.W. von Moltke in the monograph he published of Flinck's work (1966, No. 411, p. 152).

13. No. 13, "Anthony Van Dyck" - Madonna with child, donor and St. Lucas.
Not by Van Dyck, but a very good picture probably by a much less famous painter of the previous century, Lambert Sustris. Properly identified, this would be an excellent museum exhibit by any standard.

14. No. 14, "Peter Breughel The Younger" - Lent and Carnival.
Pieter Breugel the Elder founded a dynasty of painters who worked in his style. He also had numerous followers. Sorting out their hands is difficult. Whether this painting was made by his son Pieter, one of his other sons, or by one of his grandsons, or by an artist working in his manner, requires further study. Meanwhile it would be correct to attribute it to one of "the school of Bruegel".

15. No. 15, "Gerard Seghers" - Jesus and the Penitants.
A good picture with a plausible attribution.

16, No. 16, "Cornelius Van Haarlem" - The Crucifiction (sic)
A superb example by this artist, in excellent condition. Probably the best picture in the Museum, although by an artist not well known to the general public.

prior to publishing information regarding sales transaction, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or author is living, it can be assumed that the information may be published 50 years after the date of sale.

17. No. 17, "Giovanni Massoni" - Polyptich (sic) painted on gold ground.
A respectable picture by a minor provincial artist. Overpainted in the upper part.

18. No. 18, "Heinrich Aldegrever" - Fragment of the Crucifixion.
A good picture and not unreasonable in its attribution.

19. Nos. 19 through 22
Good pictures and reasonably labeled, by minor masters.

20. No. 23, "Sebastian de Piombo" (sic) - The Madonna of the Veil.
Not by Sebastiano del Piombo (1485-1547). A pastiche of the later 16th century, imitative of Sebastiano's style, and of very little merit.

21. No. 24, "Jacopo del Sellajo" - Portrait of a young man.
Not by Jacopo del Sellajo. Like No. 3, a complete modern reconstruction on an old panel.

22. No. 25, "Sebastian Mainardi" (sic) - Madonna with child and angels.
Not by Sebastiano Mainardi, but a Florentine painting of the period.

23. No. 26, "Bernardino Luini" - The Holy Family.
Not by Luini (1470-1532). Painted in the 17th century at the earliest in imitation of the Leonardesque style.

24. No. 27, "Pollidoro (sic) Lanzano (Lanciano)" - The three ages of man.
Not by Polidoro, but actually by a better hand of the Venetian 16th century - possibly Paris Bordone.

25. No. 28, "Aragonese School" - Madonna feeding the child.
Correct labeling.

26. No. 30, "Master of Messkirch" - The Judas Kiss.
An excellent German picture. The attribution may need study, but for the moment seems reasonable. A picture of rarity and importance in an American collection.

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...m both artist and purchaser involved. If it cannot be ...ablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

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THE DOWNTOWN GALLERY

465 PARK AVENUE
NEW YORK, N. Y. 10022
Telephone: Plaza 3-3707

STATEMENT

December 30, 1969 19

Dr. William Nuland
42 Bretton Road
Scarsdale, New York

October 30, 1969 Inv. #11455

(1) Painting by Dove , Figure #,#4 , 1945		8500.00
New York City Tax 6%		510.00
	Total	9010.00
November 3, 1969 Credit Balance		140.00
	Balance	8870.00

file

Retd. + credited
1/21/70
c/# 11471

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SINCE 1861

GUMP'S

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NEW DELHI
PAPEETE
PARIS
TAIPEI
TEHERAN
TOKYO
VIENNA

24 September 1969

Mrs. Edith Halpert
Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Helen Heninger asked me to write you to confirm that we still have in stock the small Mark Tobey gouache, LIGHTS #1, which we have had on consignment since March of this year. I hope you will allow us to keep it a little longer as we have come so close to selling it several times. However, if you do wish it returned at this time, we will have it crated and shipped immediately.

Helen has spoken of you so fondly during the years I was her assistant, and I very much look forward to meeting you when I come to New York.

Sincerely,

Dana Reich

Dana Reich
Director
Gump's Gallery

250 POST STREET • SAN FRANCISCO • CALIFORNIA 94108 • U.S.A. • TELEPHONE: (415) 982-1616 • CABLE ADDRESS: PALETTE

FRATELLI FABBRI EDITORI

di G. D. R. FABBRI & C. s.a.s.
PUBLISHERS - EDITEURS - VERLAG - EDITORES
20138 Milano, Via Mecenate 91

Our ref. 183/RB/gs
(please quote in the answer)

Milan, November 21, 1969

To the Director to
The Downtown Gallery
465 Park Avenue
NEW YORK/N.Y. 10022

Dear Sir,

we are so pleased to inform you that the editor of our school series decided to reproduce the following:

- Ben Shahn: Frenzied Drums

included in your collections, which appeared in our "Musica Moderna".

We point out that we'll use the black/white print, we have in our files.

Besides, we take the liberty to remind you our request for permission to reproduce S. Davis "The Blues", 1925 (black/white) is still pending.

Can you reply in the shortest delay?

Hoping to hear from you soon, we are, with our best thanks,

Yours Very Truly

Uff. Autorizzazioni Fotografiche
(Miss Roberta Bolzoni)
Roberta Bolzoni

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

P. O. Box 917,
Belvedere, Calif.
5 September 1969

E. Rothenberg, Bookkeeper,
Downtown Gallery,
465 Park Avenue,
New York, NY 10022

Dear Mr. Rothenberg:

I did reply to Mr. Wax's letter last December; and I told him that if he would assure me that the two checks for $1,000 each which I wrote as deposits on the two Dove watercolors were really lost, I would stop payment on them and send another check covering the whole purchase. It is typical of your gallery that your letter of August 25 was the next I heard. Obviously, having lost the checks, having lost the Memo from the de Young Museum Society acknowledging the receipt of the ten percent commission, you lost my reply to Wax's letter.

I have stopped payment on the checks. I am the treasurer of the de Young Museum Society and assure you that I have paid them the ten percent commission which our President, Mrs. Detert, acknowledged to you last year.

I enclose my check for $6,975.00 which pays for the two paintings less $775 which I have paid the museum.

I warn you that if you lose this check or that if it is not cashed before the 1st of October, I will stop payment on it, and you will have to sue me to collect this debt.

I have never done business with such incompetent people before.

Yours very truly,

William S. Fisher

Rec'd ck. #6975.00 9/8/69

Paid in full 9/8/69

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SAN FRANCISCO

McALLISTER STREET AT VAN NESS AVENUE · SAN FRANCISCO, CALIFORNIA 94102 · PHONE (415) 431-2040

MUSEUM OF ART

20 October 1969

The Downtown Gallery
465 Park Avenue
New York, New York

Gentlemen:

Our museum is shortly to lend a selection of major works from our permanent collection to the University of California at Santa Barbara.

One of the works chosen is:

Dove, Arthur G. Silver Ball No. 2, 1930
oil and silver paint on canvas
and airplane silk
24" x 31"

We are anxious to secure adequate insurance coverage for this work while it is out of our hands. Our records indicate that a vaule of $15,000. was established for it in 1966. I am enclosing a photograph of it in hopes that you can tell me if that evaluation still stands, or can give me an updated one in accordance with the current market.

Many thanks for your help.

Sincerely yours,

Eugenie Candau

Eugenie Candau, Registrar
Permanent Collection

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

806 North Roxbury Drive
Beverly Hills, Calif. 90210

October 23, 1969

Mrs. Edith Halpert
The Downtown Gallery Inc.
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

This letter is to confirm our phone conversation of this morning in which I agreed to immediately return to you, upon receipt, the John Marin watercolor and pay all shipping costs. Please forward your check in reimbursement for $22,000.

Kindest personal regards.

Sincerely,

Betty Borman

(Mrs) Betty Borman

BB:nf

October 28, 1969

Mr. Thomas Jefferson
Jefferson Gallery
1014 N. Doheny Drive
Los Angeles, California 90069

Dear Tom:

My attention has just been called to the fact that although you returned a good many pictures we consigned to you there are still a few in your possession.

Won't you be good enough to return them as we are now reorganizing our stockroom and taking inventory.

With best regards,

As ever,

[redacted]

MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS 02115

OFFICE OF THE REGISTRAR

December 2, 1969

Mrs. Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

We are most anxious to complete our transit records for the Dove painting, "Rectangles," returned to you last May via Boston Truck.

As you no doubt know, the only way we are assured of the painting's safe arrival is from a signed and dated receipt from you or your gallery's registrar.

Please sign this enclosed copy of the original shipping receipt and return it to us right away. Your co-operation will be greatly appreciated.

Yours truly,

Linda Thomas

Linda Thomas
Assistant to the Registrar

Encl.

Rec'd + sent
Berman
#11442
Oct 20, 1965

[redacted]

ner to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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August 22, 1969

Fort Worth Art Center
1309 Montgomery
Fort Worth, Texas 76107
Attn: Mr. Hopkins

Dear Mr. Hopkins:

A temporary secretary messed up our records, and now that he is no longer here I am checking the record slips which were misfiled.

Among others, I found the consignment invoice made to you on May 27, 1968. The items were all photographs of paintings by Stella, Sheeler, O'Keeffe and Demuth which we sent to you on May 27, 1968. I also found a carbon copy of our letter of November 15, 1968, reminding you that we would like to have the photographs returned.

Would you be good enough to return these upon receipt of my letter?

I will be most grateful for a prompt reply and also hope you will pay us a visit soon to see our current exhibition which has not been announced because the Gallery is always closed to the public during the month of August. However, I am here a good part of the time, and if you should be coming, all you have to do is stop at the desk in the lobby and they will inform me via the intercom. I will certainly say yes when they say it is Mr. Hopkins.

Sincerely yours,

EGH:mmh

F 1 U.

JEFFERSON GALLERY
1014 NORTH DOHENY DRIVE
LOS ANGELES, CALIFORNIA
90069

14 November 1969

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Mrs. Halpert:

Your letter requesting the return of the remainder of the consignment arrived while Mr. Jefferson is away from the gallery visiting museums up and down the West Coast. I have forwarded the communication to him.

I do know that Mr. Jefferson took with him the four items still on consignment from you. A receipt from one museum indicates that the Geo. L.K. Morris painting is being considered by the museum acquisition committee this next month. And it appeared from the last letter I had from Mr. Jefferson that the other works were also being placed; also with museums.

I expect Mr. Jefferson to return to Los Angeles towards the end of the month.

Sincerely,

D. Shoote
Secretary

CABLE ADDRESS: JEFFGAL

TELEPHONE: 213 275-5963

...rior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...tablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...ay be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 15, 1969

Mr. Fred D. Rudin
29 Nassau Avenue
Atlantic Beach, L. I.

Dear Mr/ Rudin:

Thank you very much for your kind letter - and your check. Nothing makes me happier than to learn that our paintings have found a "loving home".

Indeed I will be delighted to arrange for an appointment for you and Mrs. Rudin. If you will phone me or send a letter in advance I will make it my business to be here as I will enjoy seeing you again.

With best regards,

Sincerely yours,

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE
DOWNTOWN
GALLERY

465 PARK AVENUE
NEW YORK, N. Y. 10022
Telephone: Plaza 3-3707

STATEMENT

File

July 8 19 69

Hart Leavitt

Box 839, Dartmouth ABC Program

Hanover, New Hampshire

One (1) black & white glossy photograph:		
PORTRAIT OF JAMES THURBER by Robert Osborn		$ 2.00
7	Postage & handling	.25
	Total	$2.25

never sent photo credited

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

ROBERT SCHOELKOPF GALLERY

825 Madison Avenue New York N. Y. 10021 [212] TR 9-4639

Seabrook, N. H.
August 18th, 1969

Mrs. Edith Halpert
The Downtown Gallery
The Ritz Tower - Park Avenue at 57th Street
New York, New York 10022

Dear Mrs. Halpert:

I presume you know that I have been asked by Mrs. Booz to handle the work of John Storrs. Mrs. Booz's attorney, Mr. George E. Hale of Wilson & McIlvaine, advises that the paintings, sculptures, and other works still in your hands are to be removed by August 27th.

This month, while I am on vacation, the gallery is open in the care of Mr. Terry Porter. I have asked Mr. Porter to get in touch with you. He will be able to make arrangements for our truckmen, Grosso & Co., to call for the things at your convenience, unless you wish to take care of sending them to our gallery yourself. The summer hours are 11 to 4, Monday through Friday. If this should prove inconvenient, Mr. Porter can receive things at any other hour deemed necessary. It would, of course, facilitate his checking of the works we receive if you could provide a list of what is being turned over to us.

Sincerely,

Robert Schoelkopf

Robert Schoelkopf

copy to Mr. George E. Hale

HAMILTON AND HAMILTON
UNION TRUST BUILDING
WASHINGTON, D. C. 20005
TELEPHONE: 347-2882

GEORGE E. HAMILTON, SR. 1853-1948
GEORGE E. HAMILTON
WILLIAM A. GLASGOW
JOHN L. HAMILTON
GEORGE E. HAMILTON, III
THOMAS A. FLANNERY
STEPHEN A. TRIMBLE
NICHOLAS D. WARD

G. HOWLAND CHASE
OF COUNSEL

July 17, 1969.

David N. Ellenhorn Esq.
Kronish, Lieb, Shainswit, Weiner
& Hallman
330 Madison Avenue
New York, New York 10017

Re: The Storrs Collection

Dear Mr. Ellenhorn:

Pursuant to our conversation please be advised that the following three works of the Storrs collection were sold:

Spirit of the Night
Genesis
Portrait of a Woman

In addition the Corcoran is holding another three works which it may wish to purchase.

We are advising the Corcoran to deliver to the Downtown Gallery the seven works of art referred to in a letter dated June 27, 1969 from Mr. Murray M. Wax to James Harithas, Director of the Corcoran. These works are being sent to New York this Friday.

Thanking you for your cooperation in this matter. We are,

Very truly yours,

HAMILTON AND HAMILTON

By N. D. Ward

NDW/aeh

...rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

...ice to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...purchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

July 16, 1969

Mr. Edward M. M. Warburg
216 East 58th Street
New York, New York 10019

Dear Mr. Warburg:

Your letter of July 16th arrived today, and I am answering it promptly.

I have been sending contributions to several funds in Israel and now that I am actually working on a list of works of art that I am presenting to the State of Israel I feel that I will have to omit all of the other contributions as the value of the collection will run into a tremendously high figure.

May I suggest that you communicate with wither the Mayor of Jerusalem, Hon. Teddy Kolick or Mrs. Elaine Weitzen at the America-Israel Foundation and you will have confirmation to assure you that it will be a very valuable and desirable gift. The collection, together with the gifts of Dr. Walter Myden and Mr. Jack Lawrence will be housed in a separate museum building devoted entirely to American art.

As a matter of fact, I wish that you would come in to see our current exhibition of American Folk Art of the 18th and 19th centuries - some of which will be included together with the work of more recent periods by major modern artists. Some of the latter is also included with the current show.

Sincerely yours,

EGH/mmw

MAINE COAST ARTISTS

ROCKPORT MAINE

John Heliker, William Kienbusch, Bernard Langlais, Abbott Pattison, Donald Roberts, Warren Spaulding, Harry Stump, Reuben Tam, William Thon, Richard Derby Tucker, Denny Winters, Jamie Wyeth.

TRUSTEES
Lee A. Ault
Charles W. Chatfield
Lew Dietz
Otis L. Hubbard
Mrs. Brampton Parker

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Vincent Hartgen
Francis Merritt
Richard V. West

July 28, 1969

Downtown Gallery
New York, N.Y.

Dear Lois:

I am enclosing a 10% commission on sale of 2 small wash drawings by Abbott Pattison. (total $ 315.00)

Sincerely yours,

Mildred H. Cummings
Director

File

Commission
Rec'd $31.50
CK
7/30/69

...ior to publishing information regarding sales transactions, ...researchers are responsible for obtaining written permission ...on both artist and purchaser involved. If it cannot be ...established after a reasonable search whether an artist or ...purchaser is living, it can be assumed that the information ...may be published 60 years after the date of sale.

STORK

CLEARY, GOTTLIEB, STEEN & HAMILTON

52 WALL STREET

NEW YORK 10005

(212) 344-0600

CABLE: CLEARGOLAW

GEORGE E. CLEARY
LEO GOTTLIEB
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FOWLER HAMILTON
LYMAN M. TONDEL, JR.
JOHN F. WARD
JAMES D. JOHNSON, JR.
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JAMES W. LAMBERTON
ANDRE W. G. NEWBURG
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WALTER S. ROTHSCHILD
RICHARD W. HULBERT
RICHARD C. PUGH
GEORGE WEISZ
MANLEY O. HUDSON, JR.
THOMAS H. HAGGOOTY
ELLIOTT MANNING
NED E. STILES

GEORGE W. BALL
COUNSEL

WASHINGTON, D.C. OFFICE
1250 CONNECTICUT AVENUE, N.W.
WASHINGTON, D.C. 20036

ROBERT C. BARNARD
JOHN K. MALLORY, JR.
FRED D. TURNAGE
R. MICHAEL DUNCAN
WASHINGTON PARTNERS

PARIS OFFICE
41, AVENUE DE FRIEDLAND
PARIS 8E, FRANCE

RICHARD N. MOORE
JOSEPH MORGAN
CLAUDE C. KELLY, JR.
RESIDENT PARTNERS

BRUSSELS OFFICE
23, RUE DE LA LOI
BRUSSELS 4, BELGIUM

RICHARD B. WEBSTER
WALTER W. OBERMEIT
RESIDENT PARTNERS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BY HAND

Mr. Harry Bach
c/o The Downtown Gallery
Ritz Tower Hotel
Park Avenue at 57th Street
New York, New York 10022

Dear Mr. Bach:

Pursuant to our telephone conversation yesterday with respect to the works of John Storrs consigned by Mrs. Booz to The Downtown Gallery I am enclosing herewith a 14-page inventory entitled in the right margin "Exhibit B", which is the document referred to in Mrs. Booz' comments as Exhibit B of the "Schoelkopf contract."

As I stated in my letter to Mr. Ellenhorn enclosing Mrs. Booz' comments, I must state in supplying "Exhibit B" to you that we are providing this document on the understanding that it may be helpful in arriving at a settlement between Mrs. Booz on the one hand and Mrs. Halpert and The Downtown Gallery on the other hand and on the further understanding that "Exhibit B" will not be used in any way by Mrs. Halpert or The Downtown Gallery in any legal proceedings that may ensue.

I assume that I will hear either from you or Mr. Ellenhorn by January 15, 1970 of the results of your accounting and inventory of the Storrs' works. In the meantime, if you require any assistance from me, please call.

Very truly yours,

George J. Grumbach, Jr.

cc: David Ellenhorn, Esq.

August 26, 1969

Mr. Burton Borman
806 North Roxbury Drive
Los Angeles, California 90210

Dear Mr. Borman:

The Dove painting entitled ARRANGEMENT, executed in wax and oil emulsion on canvas, dated 1944, was returned to us by one of the great restorers who did a superb job. You will be delighted with the picture when you and Mrs. Borman see it.

I assume that you have returned from Europe and hope that you both had a wonderful vacation.

Please let me know whether you plan to be in New York where you can see the painting. I wouldn't dare to hang it because everyone would want it immediately. Please let me hear from you.

Sincerely yours,

EGH:mmh

P.S. The only payment we received to date from you was $1000 on account, leaving a balance of $13,000. For your information, the restoration charges were $650.

Plain Full Field

...ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission ...m both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...archaser is living, it can be assumed that the information ...y be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 28, 1969

Jefferson Gallery,
1014 No. Doheny,
Los Angeles, California.

Dear Sir:

I was assigned to go through the consignment records and I find one dated Sept. 1968, which we shipped by "Emery." This record indicated that the shipment included twenty-nine items, of which two paintings by John Storrs were returned in Feb.1969, and that the three Zorach items were returned directly to his son in Feb. 1969.

Please let us know when you plan to send back all the other items which represent a large collection by Davis, Dove, Kuniyoshi, Marin, Morris, Osborn, Price, Stella, and Weber.

Sincerely yours,

MCH/ls

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

C-1009-209
Carroll

WILLIAM B. MCILVAINE
W. PHILO GILBERT
WILLIAM S. GODMAN
SHELDON LEE
CHARLES W. BOAND
JAMES W. CLOSE
WM. R. DICKINSON, JR.
GEORGE E. HALE
THOMAS F. GERAGHTY, JR.
F. A. REICHELDERFER
KENT CHANDLER, JR.
DAVID G. CLARKE
GEORGE W. THOMPSON
STEPHEN L. SEFFENBERG
JOHN E. McGOVERN, JR.
VERNON T. SQUIRES
PAUL S. GERDING

WILSON & MCILVAINE
120 WEST ADAMS STREET
CHICAGO, ILLINOIS 60603
AREA CODE 312 AN 3-1212
CABLE ADDRESS "WILVAINE"

7 August 1969

JOHN P. WILSON (1867-1922)
WM. B. MCILVAINE (1868-1943)

COUNSEL
CALVIN F. SELFRIDGE
KENNETH F. MONTGOMERY
JOHN P. WILSON, JR.

ASSOCIATES
KELVYN H. LAWRENCE
CHARLES R. STALEY
DONALD W. FYR
ANTHONY N. GRAHAM
WILLIAM J. QUINLAN, JR.
DANIEL V. O'LEARY, JR.
GEORGE W. K. SNYDER, JR.
GARY H. KLINE
JAMES M. KLANCNIK
DAVID J. JOYCE
FRANKLIN L. FRIEDMAN
THOMAS A. POLACHEK
JAMES A. WINKLER

Certified Mail

Messrs. Kronish, Lieb, Shainswit,
Weiner & Hellman
330 Madison Avenue
New York, New York 10017

Attention: Mr. David N. Ellenhorn

Re: Monique Storrs Booz; Downtown Gallery

Gentlemen:

As you are aware, the contract between Mrs. Booz and your client was terminated as of 28 May 1969. Mrs. Booz is aware that she must remove her art works from the premises of the Downtown within a period of 90 days therefrom. No doubt your client is aware of its obligation to surrender possession of the works.

Accordingly, Mrs. Booz requests that the works in question be made available to her new agent, Robert Schoelkopf. Mr. Schoelkopf will communicate directly with the Downtown as to the details of delivery.

Enclosed is a list of the works of art which Mrs. Booz has entrusted to the Downtown and as to which no accounting has been rendered. It follows that all the items on the list should now be available to Mr. Schoelkopf. In addition, we enclose a letter of Miss M. M. Delhom, dated 3 August 1969. It describes supplementary materials entrusted to the Downtown. Mrs. Booz requests that those materials also be made available to Mr. Schoelkopf.

The enclosed list of works of art does not include items shipped from the Downtown to the Corcoran Gallery in Washington, D.C. for an exhibit in the spring of 1969. Extensive negotiations as to those items have resulted in an understanding whereby seven items are to be returned to the Downtown. All of those negotiations have been conducted upon the express understanding that Mrs. Booz did not waive her rights to those seven items.

Those seven items are the six marked "pvt. coll." on the Downtown's bill of lading to the Corcoran of 15 April 1969 plus the item on page 7888 called Study in Architectural Form (1927) 29" high. It is our understanding that the Downtown claims title to five items by reason of purported sales made by it to Mrs. Halpert, a stockholder of Downtown and its director. Mrs. Booz asserts that all those "sales" were made in violation of the Downtown's fiduciary and statutory duties. She demands delivery of those items in the same manner as those listed on the enclosed sheets. She recognizes her liability to repay whatever compensation she may have received therefor.

It is our understanding that the other two items were entrusted to the Downtown some years ago by the artist himself and that the Downtown is claiming title thereto. Those works appear on page 7888, as items five and seven from the top of the page. Mrs. Booz takes the position that the Downtown has never acquired title to those items and demands delivery of them also.

We are advised that three works of art were sold during the exhibit at the Corcoran and that the Corcoran has remitted the proceeds of sale to the Downtown. It is understood that the sales prices totaled $2,025. Mrs. Booz expects that the Downtown will promptly account to her therefor.

Yours very truly,

Wilson & McIlvaine

by

GEH-la

cc: Mr. Schoelkopf
Mrs. Booz

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August 25, 1969

National Collection of Fine Arts
Smithsonian Institution
Washington, D.C.
Attnetion: Mrs. Adelyn Breeskin

Dear Adelyn:

Obviously, you can see that I'm in a writing mood.

I just came across another consignment, this time made to the National Collection of Fine Arts, Smithsonian Institution, Attention: Mrs. Breeskin. Evidently, both paintings were borrowed for the White House. The Ben Shahn silkscreen, "All That is Beautiful," 1965, was returned on June 20. The second one was a Rattner painting entitled "Still Life Composition #3" dated 1950.

Would you be good enough to check on this so that I won't bother you any more with this type of correspondence.

Sincerely yours,

EGH:smh

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Back

KRONISH, LIEB, SHAINSWIT, WEINER & HELLMAN
ATTORNEYS AT LAW
330 MADISON AVENUE, NEW YORK, N. Y. 10017

(212) YUKON 6-2550
CABLE ADDRESS
KRONLIEB-NEW YORK

HERBERT KRONISH
RICHARD LIEB
SEYMOUR SHAINSWIT
WALTER H. WEINER
JOSEPH S. HELLMAN
HAROLD M. HOFFMAN
BERNARD L. SANOFF
ALLAN SALOVIN

MORTON BIALSTOCK
MERVYN S. GERSON
PETER J. MANSBACH
DAVID N. ELLENHORN
NORTIMER H. KASS
ROBERT A. FINEMAN
GERALD H. GOLDSHOLLE
RUSSELL S. BERMAN
STUART C. SLOANE
MICHAEL G. KITAY
ROBERT J. DRYFOOS
MICHAEL A. LEVY

Walter Hoffo

July 25, 1969

Mrs. Edith G. Halpert
Downtown Gallery, Inc.
465 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

Enclosed is a letter I received from the attorneys for the Corcoran Art Gallery. By the time you get this letter you should have received seven works of art from the Corcoran Gallery. In addition, you should be receiving your commission from them for the three works by Storrs which they sold.

Sincerely yours,

David

David N. Ellenhorn

DNE:tp
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 3, 1969

Mrs. Spencer W. Franc
2970 Lake Shore Drive-Apt. 3E
Chicago, Illinois 60657

Dear Mrs. Franc:

Your letter of June 29th arrived today.

Please be advised that we do not nor have we ever represented the artists mentioned in your letter, and we do not do any appraisals.

In order to locate the galleries that represent them, I would suggest that you contact the Art Information Center, 11 West 56th Street, New York, N.Y.

Sincerely,

EGH/mmw

GEORGE J. PERUTZ 11405 ST. MICHAELS DRIVE DALLAS, TEXAS 75230

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 4th

Mr. Murray Wax
The Downtown Gallery
465 Park Avenue
New York City, New York

Dear Murray :

Thank you for your letter of July 1st. The paintings arrived yesterday, all safely. I am having both the Marin and Kuniyoshi reframed since I wish to have evrything in tip top shape when you and Mrs Halpert visit us.

I have already hung the 5 Doves as a group - and I could hang a sixth, I have the space with the other 5. I dont know if anything is available in the 375 -500.- category but if there is would you let me know. You recall we had selected two works but there was some question about the price and we abandoned these. But if either one of these or something else nice is available please let me know, I would take one more. I am sure you and Mrs. Halpert could select something to go with the other five.

I am also including a check to cover the July payment.

With kindest regards to you and Mrs. Halpert

Sincerely,

George Perutz

7/10/67
Check recd - given E.R. for deposit

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...y be published 60 years after the date of sale.

July 16, 1969

Chase Manhattan Bank

410 Park Avenue
New York, 10022, New York

Attention: Mr. Brian McGrath

Dear Sir:

Will you kindly advise the department who handles stop-payment to do so on the following checks.

(1) 7/30/68 Ck.# 3940 $3.68 (this check was made out to Personal Success Program.

(2) 10/8/68 Check # 4101 $143.60 (this check was made out to W. S. Budworth & Son, Inc.

Thank you for your cooperation.

Bookkeeper

E. Rothenberg

July 11, 1969

Director
Poses Institute of Fine Arts
Brandeis University
Waltham, Massachusetts 02154

Dear Sir:

Mrs. Edith Gregor Halpert has asked me to thank you for the invitation to your opening on July 20.

She wishes she could attend, and is away from the Gallery at present; and, unfortunately has other commitments elsewhere just at that time.

Sincerely,

Murray M. Wax
for
Mrs. Edith G. Halpert

EGH/mmw/ma

[redacted]

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

August 20, 1969

Mr. Richard Titelman
3507 Baker Blvd.
Altoona, Penna., 16602

Dear Mr. Titelman;

The Kuniyoshi painting, " Acrobats", which you purchased here on July 18,1969 has been returned to us from the Restorer.

Will you kindly advise us as to when you wish to have it forwarded to you.

Enclosed is a bill covering the charges on the restoration.

Sincerely Yours,

To be shipped Oct 2-1969
+ delivery Oct 3.

As per

The author of it did not give a Christian name to the Vermeer he had in mind. But even if he had, its reliability would still have to be tested. Strange as it may seem today, there was a time when works by Jan Vermeer of Haarlem were confused with the master works by Jan Vermeer of Delft. One final point: the statement in the Bass Catalogue that the painting appears to be identical with the Portrait of Vermeer sold at Amsterdam, May 16, 1969, no. 3, will astonish Vermeer specialists. Most of them agree that the picture which was lot. no. 3 in the famous 1696 sale is probably identical with Vermeer's famous Artist in His Studio now in the Kunsthistoriches Museum in Vienna.

3. No. 3, "School of Verrochio" - Madonna with 2 angels and St. John.

This painting is wholly a modern reconstruction, based on a ruined old panel. Of no esthetic or scholarly worth whatsoever in its present state. No connection with the great artist Verrochio or his School.

4. No. 4, "Frans Hals" - Young man with Tulip in his hand, apparently his son Reynier.

Two other versions of this painting are known; one at the Louvre (Cat. 1960, Tableau...tires des reserves..., no. 419) and the other in the art market in Berlin (K. Erasmus) in 1925. None of the three is by Hals; all of them probably reflect a lost original. The Louvre variant, which is the best of the three versions, is rightly catalogued at Paris as "attribué à Frans Hals," not as a Frans Hals. This attribution would be overambitious for the Bass picture. As cited in the Bass Catalogue, the painting is indeed published in N. Trivas, The Paintings of Frans Hals, appendix No. 1. But the Catalogue fails to make the most significant point about that reference; Trivas rejects the picture now in the Bass collection as an original work by Frans Hals. The references to Hofstede de Groot, No. 364c in the Bass Catalogue and to Moes (evidently No. 41) have nothing to do with the Bass variant. In the English edition of his Catalogue, Hofstede de Groot noted that his No. 364c and Moes, No. 41 are identical with Hals' Young Man with a Skull now in the Collection of Major Sir Richard Proby, Bt., Peterborough. Finally, there is no

...ior to publishing information regarding sales transactions, ...researchers are responsible for obtaining written permission ...on both artist and purchaser involved. If it cannot be ...established after a reasonable search whether an artist or ...purchaser is living, it can be assumed that the information ...may be published 60 years after the date of sale.

DEPARTMENT OF STATE

Washington, D.C. 20520

September 12, 1969

Edith Halpert, Director
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

Thank you for your letter of August 25, 1969 in regard to paintings on loan from your distinguished gallery.

Following is a rundown on the 13 works of art lent to the Art in the Embassies Program by the Downtown Gallery:

Reg. #

1005 (dg) "Dancer" by Seymour Fogel - lent 1/66 and returned to Gallery 2/68

1006 (dg) "Blue Complex" by Seymour Fogel - lent 1/66 and sent to Madrid 8/67 (due for return now but we are awaiting new collection's completion and shipment to Madrid are requesting return of collection located in Chancery there)

1007 (dg) "Circus Performer" by Ruth Gikow - lent 1/66 and returned to Gallery 7/68

1008 (dg) "Black Ocean" by Leon Goldin - lent 1/66 - located at Amembassy San Jose - collection has been requested for return and is due at any time

1009 (dg) "The Mourner" by Jack Levine - lent 1/66 - located at Amembassy Lusaka, Zambia which was requested for return in March 1969 but per latest communication from Embassy shall not be packed until 9/1/69 for return shipment

1010 (dg) "Stand of Birch" by Walter Meigs - lent 1/66 and returned to Gallery 7/68

1011 (dg) "Beach" by Maurice Prendergast - lent 1/66 and returned to Gallery 7/68

...rix to publishing information regarding sales transaction. ...researchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 50 years after the date of sale.

July 18, 1969

Miss Carolyn Sugg
Paulist Newman Press
304 West 58th Street
New York, New York 10018

Dear Miss Sugg:

We will be very glad to cooperate with you.

Are you planning to send someone here to photograph the items you selected for reproduction - or would you prefer to have us order prints from our photographer who has the negatives of quite a few listed? He charges $2.00 for each print.

Please let me know immediately as we are closing the Gallery on the 1st of August for the entire month as our vacation period.

Sincerely yours,

EGH/mmw

...ion to publishing information regarding sales transactions, searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...stablished after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

...ior to publishing information regarding sales transactions, ...members are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...obtained after a reasonable search whether an artist or ...minor is living, it can be assumed that the information ...y be published 60 years after the date of sale.

San Francisco Museum of Art

A MUSEUM OF MODERN ART • McALLISTER AT VAN NESS • SAN FRANCISCO, CALIFORNIA 94102 • TELEPHONE (415) 431-2040

20 October 1969

Downtown Gallery
465 Park Avenue
New York, New York

Gentlemen:

Our museum is shortly to lend a selection of major works from our permanent collection to the University of California at Santa Barbara.

One of the works chosen is:

Davis, Stuart — Deuce, 1964
oil on canvas
25½" x 41½"

We are anxious to secure adequate insurance coverage for the painting while it is out of our museum. Our records indicate a value for it of #3,500. established in 1964. I am enclosing a photograph of the work in hopes that you can tell me if this evaluation still stands or can give me an up-dated one in accordance with the current market.

Many thanks for your help.

Sincerely yours,

Eugenie Candau

Eugenie Candau, Registrar
Permanent Collection

nor to publishing information regarding sales transactions,
transactions are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

HOFFMAN FUEL COMPANY, INC.

170 White Street - Danbury, Connecticut 06810

Responsible Public Service Since 1897

July 9, 1969

Mrs. Edith G. Halpert
The Downtown Gallery
465 Park Ave.
New York, N.Y. 10022

Re: Acct. #655-7912

Dear Mrs. Halpert:

Thank you for your letter of July 1, 1969 indicating your concern over receiving bills from us for a balance of $185.96.

We are enclosing a photocopy of an itemization of your account; the original was sent to you in January 1969 at your request.

A further review of correspondence in our files indicates that on several occasions we supplied you with information pertaining to oil consumption at the Newtown location.

We are also enclosing a photocopy of a letter of June 10, 1968 which stated our position adequately.

In view of the circumstances and the seriously past due condition of the account, please arrange to send payment in full within the next seven (7) days.

Your cooperation will be appreciated.

Very truly yours,

D.K. Sutherland
Credit Manager

DKS:mm
Enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 28, 1960

Mr. R . Kuipers
Manager
Em. Querido's Uitgeversmij. N.V.
Singel 262
Amsterdam, The Netherlands

Dear Mr. Kuipers:

Thank you for your letter.

As Shahn has produced no posters for sale since the days of the C.I.O., I am afraid that we have nothing in that category to suggest to you. However, he has devoted considerable time to serigraphs both in black-and-white and in color. These range in price from $45.00 to $175.00. If you think you would like to obtain some of these, I shall try to send you a few photographs as soon as our photographer can make the necessary prints.

Please let me know your wishes in the matter.

Sincerely yours,

EGH: eim

RCA Global Telegram

NNNN

ZCZC ESB0083 RMB4692 MIT280 MCL314 GLL368

UGNY CO ITMI 030

MILANO FONO 747 30 15 1456

3.6 C

RP11,00

DIRECTOR DOWNTOWN GALLERY 465 PARK AVENUE

NEWYORK

RE OUR LETTERS JULY 29 AND NOVEMBER 21 PLEASE AUTHORIZE

REPRODUCTION SHAHN FRENZIED DRUMS AND DAVIS THE BLUES

THANKS

FABBRI EDITORI BOLZONI

COL RP11,00 DIRECTOR DOWNTOWN GALLERY 465 29 21

Prior to publishing information regarding sales transaction, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Reply via RCA: call 363-4141

RCA Global Telegram

Reply via RCA: call 363-4141

Reply

August 19, 1969

Philadelphia Museum Of Art
Art Sales And Rental Gallery
26th & Parkway
Philadelphia, Pa.

Mr. Henry G. Gardiner, Curator

Dear Mr. Gardiner,

On November 27, 1968 and January 1, 1969 we shipped the following Paintings by Tseng Hu- Ho to your museum and to date they have not been returned to us.

1. Walk-Walk, 1964 $350.00
2. Dragon Land, 1964 $ 2800.00

Since we are no longer going to represent Tseng Yu- Ho's work,will you kindly return the above paintings to us so that we may forward them on to her.

Thank you for your cooperation,

Sincerely Yours,

[redacted]

[redacted] prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 11, 1969

Chase Manhattan Bank
410 Park Avenue
New York, 10022, New York

Attention ; Adjustments Dept.

Will you kindly stop payment on the following checks:

1. #3995 dated 8/30/68 issued to Ben Shahn in the amount of $131.00.
2. #4060 dated 9/20/68 issued to Malin Typographers, Inc. in the amount of$38.00
3. #4062 dated 9/20/68 issued to Diner's Club in the amount of$54.47.

Thank you for your services.

Bookkeeper

[redacted]

September 25, 1969

Dr. Richard A. Shwalb
17 West Blackwell Street
Dover, N. J. 07801

Dear Dr. Shwalb:

As you requested I am enclosing biographical notes, despite the fact it is not complete as of this date. I am sure you will find some additional data, particularly relating to his painting and drawing exhibitions.

I was delighted that he agreed to give up the Joyce painting, which we shipped to you. I also want to acknowledge your deposit of $300.00 on account.

Sincerely yours,

Ted + Cecelia

lh:EGH
enc.

ion to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
published after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

1

806 North Roxbury Drive

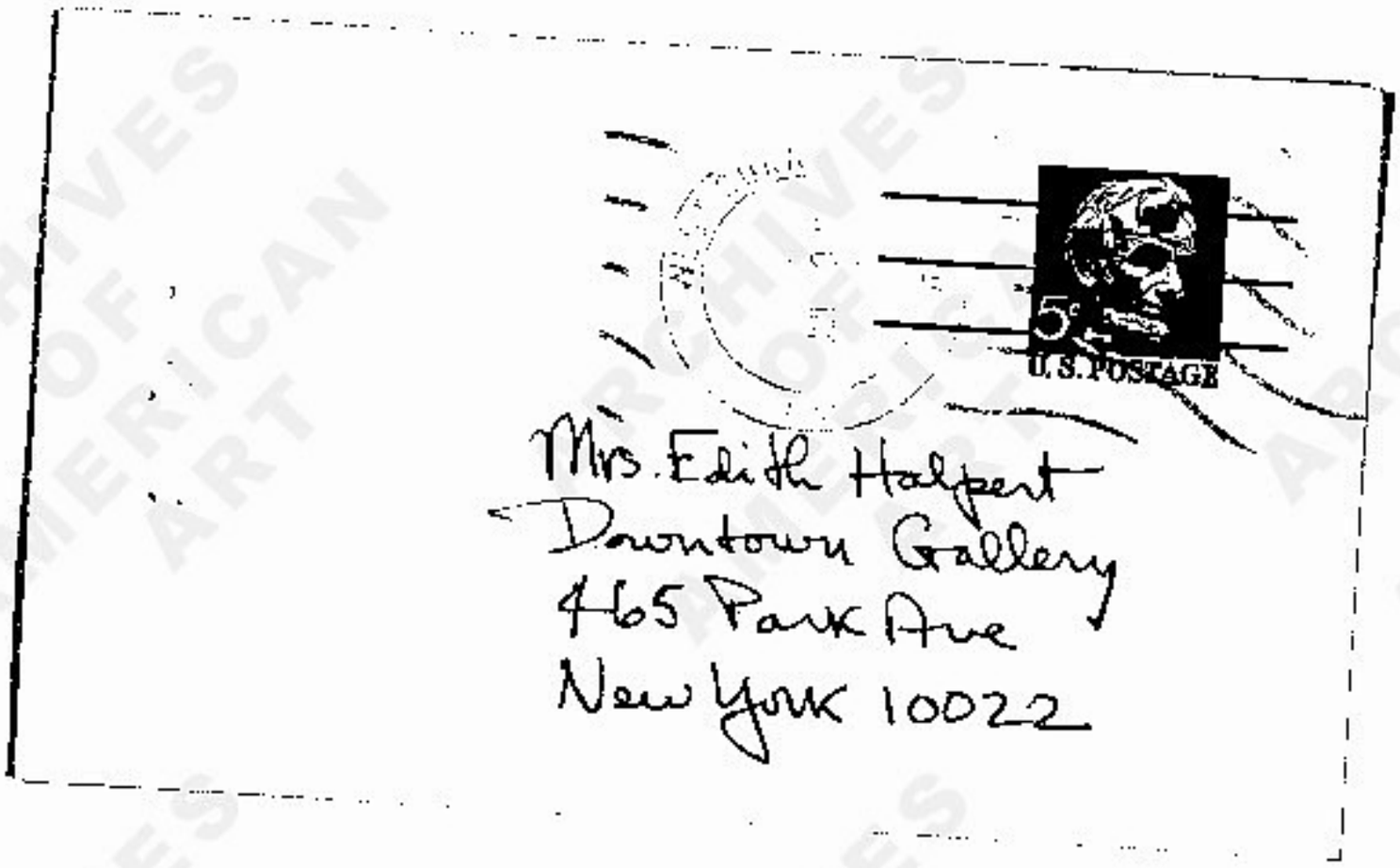
September 6, 1969.

Dear Mrs. Halpert.

I found your letter of August 26th awaiting me on my return. Mr. Borman and I are delighted to hear that work has been completed on the Dove painting — "Arrangement."

Mr. Borman and/or I plan to be in New York late in September or early in October and will come to the gallery to make arrangements for shipping, payment, etc. We also wish to see some additional contemporary works. I will inform you of our exact plans when I know them.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



November 25, 1969

Miss Patricia Scheidt
Fairweather Hardin Gallery
101 East Ontario Street
Chicago, Illinois 60611

Dear Miss Scheidt:

In response to your letter of November 21, Mrs. Halpert has been out of town for the past several weeks and is not expected back in the near future. Therefore I would suggest that you get in touch with another dealer for an appraisal on the Sheeler.

As for the Oscar, he has been dead for several years and no dealer is handling his work presently. Why doesn't Mr. Arenberg insure this for the original purchase price?

Sincerely yours,

(Mrs.) Nathaly C. Baum

ize to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HYATT HOUSE HOTELS.

INov. 14, 1969

Mrs. Edith Halpet
Downtown Gallery
465 Park Ave.
New York, N. Y.

Dear Edith,

It is most regretful that you insist on our paying a 6% sales tax for Westchester since your credit memo shows 3% and because I have never paid for anything a tax higher than 3 % . My husband and I feel that for these reasons we will not accept a bill at 6% and am terribly sorry that on the day your bookkeeper spoke to me I was leaving for the airport to attend a medical convention in Palo Alto with my husband. It was therefor impossible to return the painting under these circumstances unless you wished to pick it up at my house.

I am also sorry that you had to go into conference with your attorney on the day I came down to pay the bill as I could either have paid the bill or returned the painting that day.

I might also add that on the night we went to dinner with you at Le Marmiton It was your suggestion that we come to the gallery and select a Stuart Davis and a John Marin that were either better or similar to the ones you showed us in your apartment. However, when I did come to the gallery you acted as if I were a total stranger.

My husband sends his best wishes and we wish to inform you that we will be back in New York on Tuesday, November 25th.

Kindest regards from both of us,

Sincerely,

Evelyn Nelson

133 E. 73

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The Metropolitan Museum of Art 1870-1970
One Hundredth Anniversary Committee

FREDERICK B. ADAMS — MRS. VINCENT ASTOR — C. DOUGLAS DILLON — L. RICHARDSON DILWORTH — ROSWELL L. GILPATRIC
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FRANK STANTON — MRS. A. RONALD TREE — ARTHUR K. WATSON
MRS. CHARLES B. WRIGHTSMAN

August 13, 1969

Dear Mrs. Halpert:

On behalf of the Board of Trustees and its 100th Anniversary Committee, may I express our grateful thanks for your generosity and cooperation in lending Pochade and Hot Stillscape in Six Colors by Stuart Davis to the Department of Contemporary Arts for our opening Centennial exhibition, New York Painting and Sculpture: 1940 - 1970.

The support of the Museum expressed by your loan is enormously important. I know you will be very pleased with the show, its catalogue and the special program of related events now being planned to go on during the months of the exhibition.

With all best wishes.

Sincerely,

Thomas P. F. Hoving
Director

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

October 9, 1959

Mr. Harry Spiro
3764 Veterans Highway
Metairie, Louisiana

Dear Mr. Spiro,

The Accountant was here yesterday and he called my attention to your account and the fact that you still owe $48,500.00 as of October 1st.

You complained about the prices of the Stuart Davis paintings and since I have no intention of reducing the price that you have listed, I suggest you return these to us as I have had much larger offers on these few remaining examples of his work available. Unless your bill is paid in full in the very near future, I wish you would make your decision promptly to either pay the bill or return the paintings.

Sincerely Yours,

[redacted] ... to publishing information regarding sales transactions. ... researchers are responsible for obtaining written permission ... both artist and purchaser involved. If it cannot be ... established after a reasonable search whether an artist or ... purchaser is living, it can be assumed that the information ... may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Minister Simcha Dinitz

Embassy of Israel

cordially invites you

to view the paintings of

Avissar

on

the afternoon of Sunday, July 27, 1969

four to seven o'clock

The Embassy of Israel

1621 22nd Street, N.W.

such a letter.

If it is correct, I shall recreate them, name them, and sign each of them at my expense as received.

This is most difficult for me; I appreciate your cooperation. Sincerely and

Fondly,

Patsy Tarr

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

I know you must look forward to a vacation, but we were pleased to see how well you looked despite a very uncomfortable arm. Hopefully the cast has been cut down a bit.

Again many thanks for your kind assistance. Adelyn, Mr. Ripley and I all send our special regards.

With good wishes.

Fondly yours,

DM

Donald McClelland
Associate Curator

P.S. I am sending along the Tanner catalogue which I know will be of interest. As you had the first Negro art show years ago, our efforts are a little old hat, but never the less very worth while.

...to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 25, 1969

Mr. William Picher
P.O. Box 917U
Belvedere, California 94920

Dear Mr. Picher:

Almost a year has elapsed since you received the two Dove watercolors--Apple Orchard, 1937, and Centerport, X, 1941--which were removed from the Dove exhibition at the Los Angeles County Museum and shipped to you.

Please refer to our letter of December 6, 1968, a copy of which is enclosed. There is a long involved correspondence on this subject and checks have been stopped. However we have not as yet been paid for the two paintings. We would like to have this matter cleared up once and for all and would appreciate a check from you by return mail. A bill is enclosed. Since we have not received a memo from the de Young Museum regarding the 10% Museum discount we are including it on our bill. When we receive your check in full payment we will remit the 10% directly to them.

Thank you.

Sincerely yours,

E. Rothenberg
Bookkeeper

ER:mmh
Enclosures

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THE FIRST NATIONAL BANK OF FORT WORTH

SAM CANTEY, III ■ VICE PRESIDENT

FORT WORTH, TEXAS 76101

30 September 1969

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
New York, N. Y. 10022

Dear Edith:

Ben Shahn's painting, "Allegory" which, as you know, has been in Bill Bomar's collection for, lo, these 20 years, is coming from him to our museum as a gift.

The picture, as you will recall, in addition to being such a fine example of Shahn's work, has also the distinction of being reproduced in the Harvard University Press book which reprinted Shahn's lectures. One of the lectures referred to the pictures and was titled: " The Biography of a Painting."

May I impose upon you and ask you to do us the favor of giving us an appraisal on the picture. We need this, both for our own records, and for Bill Bomar's use. The painting is on a panel 36 x 48".

If you will address me as Executive Vice President of the Fort Worth Art Association, in-care-of The First National Bank, I would certainly appreciate it. The bank's Post Office Box Number is 2260 and the zip is 76101.

Haven't been in New York in a long time. Hope someday to get there again and will look forward to seeing you. Hopefully, you can come to see us sometime soon.

Sincerely,

Sam Cantey, III

SBCIII:cld

THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

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July 8, 1969

Mrs. Ilia Ferrari
Uff. Autorizzazioni Fotografiche
FRATELLI FABBRI EDITORI
Via Mecenate 91
Milan, Italy 20138

Dear Mrs. Ferrari:

Because of the holiday and a long weekend, your letter did not reach us until yesterday.

In looking at our records, I find that a print of a very handsome color transparency was made, and a note that the latter was photographed here for use in L'Arte Moderne, and that it appeared in Number 57, Volume VII of that magazine.

We can send you a photograph in black and white. The photo itself measures about 7" x 10", but it can be reduced in a smaller scale if you so desire. As the copy we have is glued into our permanent record book it would be necessary for us to order it from our photographer who retains our negatives. Please let me know and we can have it printed for you. We will also require a signed document from you indicating that it will not be reproduced in any other publication other than the one you mention in your letter of July 1, and that it will be credited to The Downtown Gallery exactly like the one in color which appeared in no. 57, Vol VII.

All the information I can give you is that it was produced by Arthur G. Dove in 1925, and is a collage measuring 12½" in width and 19" in height - combining newsclippings from magazines as well as cord and velvet.

The photographer charges $2.00 for a print and we will be happy to order it as soon as we receive word from you.

Sincerely,

EGH/mmw

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MUSEUM of AFRICAN ART

FREDERICK DOUGLASS INSTITUTE

316-318 A ST. NORTHEAST, WASHINGTON, D.C. 20002 (202) LI 7-0324

July 11, 1969

Mrs. Edith Gregor Halpert
465 Park Avenue
New York, New York 10022

Dear Edith:

I trust the Bakota arrived in good shape. Since we had a car going up to New York, I thought that would be the quickest and best way to get it to you.

Many thanks for lending it to us. I hope you will give it to us some day. It is such a beautiful one and we need urgently such pieces of great quality.

I look forward to seeing you—before too long, I hope.

With best wishes,

Sincerely,

Warren

Warren M. Robbins

WMR:nth

P.S. Did you see the July 11th TIME story (p. 58) on the Tanner show we are doing at the NCFA? I think it will prove to be a very important show--better than what they indicate. They made no mention of the fact that our Institute is responsible for it (in collaboration with the NCFA.)

Hubert H. Humphrey
Chairman, Board of Trustees

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Founder and Director
*Warren M. Robbins

August 25, 1969

American Federation of Arts
41 East 65th Street
New York, N.Y. 10021
Attention: Mr. K. Kuchel

Dear Mr. Kuchel:

Because of a shortage in our help, many of our consignment forms are not checked off properly.

The Federation borrowed paintings by Broderson and Staaack on June 26, 1968 with a promise that they would be returned (unless sold) at the end of the year--June 27, 1969.

Would you be good enough to let me know when we may receive them?so that our records may be straightened out? I would be most grateful to you.

My best regards.

Sincerely yours,

EGH:mmh

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archaeer is living, it can be assumed that the information may be published 60 years after the date of sale.

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...for to publishing information regarding rights transactions, searchers are responsible for obtaining written permission ...tion both artist and purchaser involved. If it cannot be ...tablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...y be published 60 years after the date of sale.

August 8,1969

Director
Downtown Gallery
465 Park Avenue
New York, N.Y.

Dear Sir:

Several months ago I believe a Mr. Hart Leavitt contacted you asking for permission to use a picture of Thurber drawn by Robert Osborn in his high school text on better writing to be published by Bantam Books, Inc in the spring of 1970. The book will sell for about 75¢.

Could you kindly grant us permission to use this drawing and could you please send us a black and white glossy of it?

You warrant that you have the full right to grant permission to reprint this material and that it and this permission in no way infringe upon the copyright or civil right of any other person firm or corporation.

We will pay you a permissions fee as determined by you upon publication of the book.

I look forward to hearing from you in the near future.

Sincerely,

Jane Dystel

Jane Dystel
Scool and College Department

With again my deepest thanks for your cooperation,

Sincerely yours,

Andrew C. Ritchie

ACR:ac
Encs. (9)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

...ctor to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...m both artist and purchaser involved. If it cannot be ...established after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

CITY ART MUSEUM OF ST. LOUIS

St. Louis, Missouri 63110

HENRY S. PFUND, *President* ... *Director* ...

September 4, 1969

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Edith:

Much to my regret the Shapleighs have now decided not to acquire Canandaigua Water Swirl by Arthur Dove. This painting and the companion piece of five studies will now be returned to the Downtown Gallery. This seems to have provoked a family crisis for the Shapleighs because Mrs. Shapleigh has great admiration for the painting. Unfortunately, this does not appear to be shared by her husband and daughters. The moral of this is that one should always buy paintings alone.

We also have Ten Cent Store, a collage, and this, too, I am returning. The collage was of interest to David Hanks, but, as you know, he has decided to acquire Stove Pipe. I believe he has been in touch with you about this. In any case, Stove Pipe is here in my office and as soon as Mr. Hanks returns from the East I will find out from him exactly how he has handled the matter.

I will be in New York sometime this month and will pay you a visit. Meanwhile, my best regards.

Sincerely yours,

Charles E. Buckley
Director

/er

July 16, 1969

Mr. Thomas Jefferson
JEFFERSON GALLERY
1014 North Doheny Drive
Los Angeles, California 90069

Dear Tom;

I was rather amused by your letter since I personally own the final painting of MATCHES which Stuart Davis painted in 1927.

It would be difficult for me to make the appraisal as the Art Dealers Association is opposed and we poor dealers are pleased because it takes up so much of our time. Furthermore, I would have to see the actual painting before even guessing at the figure - and, therefore, would suggest that you contact a local appraiser as we do now for the figure.

It will indeed be good to see you in September when I will be in better condition to help you with the selection of the Doves. The Gallery will be closed during the month of August and I will indulge myself in a much needed vacation.

Very best regards,

As ever,

EGH/mmw

...rice to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

56. No. 55, "Edouard Manet" - The Spanish Singer.
Not an original by Manet. This is probably a reworked photographic reproduction from the famous portfolio of Manet facsimiles published in Germany in the 1920's.

57. No. 56, "French 19th Century Master" - "possibly by Gustave Courbet".
Not by Courbet. A 19th century painting of some merit, however, but unattributable.

58. No. 57, "Maurice Utrillo" - Moulin de la Galette.
Not by Utrillo. An outright fake.

59. No. 101, "Amadeo Modigliani" - Portrait of a young lady (Suzanne).
Not by Modigliani. A fake imitating his style.

60. Nos. 102 through 107, "Francois Gall".
Six works of a minor, contemporary artist.

61. No. 109, "F. V. Eugene Delacroix" - Kermesse (After Peter Paul Rubens).
Possibly the right attribution, but needs further study.

62. No. 117, "Georges Rouault" - Portrait of a Woman with an Aigrette.
Needs further study, but probably a Rouault fake.

63. Nos. 118 through 123, "Armand Guillaumin".
Six genuine paintings by one of the later and less important impressionists.

64. No. 180, "Toulouse Lautrec, Attr." - Two Women drinking.
Definitely a fake.

In summary, out of a total of 53 works for which claims to importance are made in the field of "Old Masters" on which we have commented, 35, or 66%, are subject to question; and in the "Modern" field, 10 out of a total of 24 works, or 41%, or excluding the 6 works by each of Gall and Guillaumin, 10 out of 12 works, or 83% are wrongly attributed or outright falsifications. In those circumstances, it must be obvious that the appraisal of the Collection at over

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

July 18, 1969

Minister Simcha Dinitz
Embassy of Israel
1621 22nd Street, N.W.
Washington, D.C.

Mrs. Halpert thanks you for the invitation to the opening of the Avissar exhibition. However, she is starting her much needed vacation and will be unable to attend.

Perhaps she can see the exhibition at a later period when she returns.

Sincerely,

Murray M. Wax

MMW/me

F

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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THE MACMILLAN COMPANY
A SUBSIDIARY OF CROWELL COLLIER AND MACMILLAN, INC.
866 Third Avenue, New York, N.Y. 10022

SCHOOL DIVISION

July 26, 1969

Mrs. Edith Gregor Halpert
The Downtown Gallery
165 Park Avenue
New York, N.Y.

Dear Mrs. Halpert:

We are now in the process of publishing Macmillan Gateway English, a series of junior high school literature/language arts books and study materials for ghetto and minority group students. This series grew out of the findings of a government-subsidized research project directed by Dr. Marjorie B. Smiley of Hunter College. Under the government grant, Dr. Smiley and her staff were able to test materials and methods in actual classroom situations across the country. As a result, the Macmillan Gateway materials speak to the lives and times of today's teenagers.

The program for each junior high school year consists of several components, one of which is a set of visuals. In a set of slides, the Hunter College staff would like to include a reproduction of Arthur Dove's collage, The Critic. This slide would be used in connection with the study of poetry, in a lesson designed to lead students to deal better with abstract ideas and to appreciate the craft of the writer. For your convenience, I am enclosing a form that outlines the exact use we would like to make of your slide.

We trust that our proposed use of this artwork will meet with your approval. If so, would it be possible for us to obtain from you an original 4 x 5 (or 2 x 2) transparency and a black/white glossy of the collage? I look forward to hearing from you soon.

Cordially,

Susan Barber

Susan Barber
Assistant Editor

Enclosure

rix to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or archaeer is living, it can be assumed that the information ay be published 50 years after the date of sale.

BURTON BORMAN

3130 WILSHIRE BOULEVARD
SANTA MONICA, CALIFORNIA

October 31, 1969

Mrs. Edith Halpert
The Downtown Gallery Inc.
465 Park Avenue
New York, N.Y. 10022

Dear Mrs. Halpert:

As of this date I have not received your check in reimbursement of the $22,000. for the returned John Marin watercolor. It may be that you have mailed the check out to me and that our letters will cross in the mail, in which case please disregard this letter.

Your kind attention to the above matter is appreciated.

Sincerely,

Burt Borman

BB:nf

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE AMERICAN FEDERATION OF ARTS
FOUNDED 1909
41 East 65 Street, New York 10021 · YU 8-7700

August 27, 1969

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

In answer to your recent letter of August 25th regarding your loans of Broderson and Stasack to our exhibition #68-11, THE FIGURE INTERNATIONAL: 1967-68, the circulation period of this show as stated on our loan agreement form is October, 1968 through October, 1969.

The paintings, "Mad Woman (Kabuki Series)" by Broderson and "The Expulsion" by Stasack were picked up during June, 1968 in order to prepare the paintings in the exhibition for circulation.

The show has been well received. A copy of the itinerary and a set of press clippings will be sent to you during November – the time the paintings will be returned to you.

Thank you again for your interest in our exhibition program.

Sincerely,

Konrad G. Kuchel
Coordinator of Exhibitions

KGK:mam

ARCHIVES OF AMERICAN ART

Columbus Dispatch
Sat., Nov. 23, 1968

ART

WITH THE FINE ARTS

Huntington Show Hails Human Form

By FRANCES W. PIPER
Dispatch Arts Writer

"The Figure International: 1967-68," a noteworthy exhibition of paintings and sculpture, will be presented by the Huntington Gallery, 37 W. Broad St., from Monday through April 11. The exhibition is being circulated throughout the United States by The American Federation of Arts. With few exceptions, the works have come from New York galleries.



Mrs. Piper

It is a show of scale, with recent experiments that have appeared outside abstraction and have stepped away from compositions of comic books and soup cans that came in a period of despair when canvases grew larger and ideas smaller.

Mrs. Piper's "With the Fine Arts" column also appears in The Columbus Dispatch every Wednesday.

This show is promoting a promising new area of realism. The artists have recognized the human figure as the most important and appropriate subject to monumentalize. Only the figure can reflect the human ego and support enoblement. A hamburger is not just the same.

THE PAINTINGS and sculpture in the show reflect on man and his cultural self image. Many of the paintings have assumed the heroic role of the nude figure.

In some, the figure overwhelms the structure, as in the strong composition of two nude women by Pearlstein, and in other paintings the structure completely dominates the figure. However, all potentially have new tendencies in monumental art.

The show states vehemently the demand for more social comment than has been seen at any time since the end of the Baroque era.

ALTHOUGH MOST of the artists in the exhibition live in the United States, some come from abroad, such as Pol Mara, who lives in Belgium and Australian-born Brent Whiteley, whose home is now in London, but who has spent the last year painting in New York.

Miss Mara is represented by the intriguing painting, "Why Always Run?" Whiteley's work is a combination of painting with sculptural sections called "New York, I." In it, yellow dominates because the artist feels yellow is the major color of the city.

The United States artists are representatives of those who work with the figure throughout the entire country. The Ohio sculptor, David Hostetler, whose American Women (wood sculpture) has received nationwide acclaim, has work in the show.

AMONG THE 20 paintings by outstanding American contemporary artists are Tom Wesselman's "Great American Nude" that combines absolute realism with impressionistic figures, and works by Peter Holbrook, Allen Jones, James Strombotne, Niki de Saint-Phalle and others of importance.

Donald M. Halley Jr., director of the Hudson River Museum, Yonkers, N.Y., selected the exhibition. Halley says, "As long as there are songs and as long as there are paintings, there will be paintings of people."

THE ART AND JOY of flower arranging lies in the correct selection of materials as well as the ingenious combination of the materials.

There is a firm belief that our friendly exchange of goodwill with Japan can be attributed in a small way to the art of Ikebana. It has strengthened international

FINE ARTS
Card 8-27-69



"LONG HAIRED WOMAN" BY DAVID HOSTETLER
One of Sculpture Pieces in Huntington Show

...rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 25, 1969

Mr. Thomas Jefferson
Jefferson Gallery
1014 North Doheny
Los Angeles, California

Dear Tom:

As my archivist is on vacation, our consignment sheets are not up to date in some instances. However, according to the current records, you returned the Davis painting on August 1, 1969, but you still have the balance in your possession.

Would you be good enough to return these and I will let you have some other items when you come here for a visit in the near future. I look forward to your visit.

As ever,

EGH:mmh

[redacted]

rix to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

POL

File

September 16, 1969

Macalester College

St. Paul, Minnesota 55101

Mrs. Edith Halpert

The Downtown Gallery

New York, New York

Mrs. Halpert:

I am writing at the suggestion of Mr. William Saltzman concerning a drawing sold by the Downtown Gallery. The drawing I refer to is "Street Scene" by Ben Shahn. It is pictured on page 105 of James Thrall Soby's book, Ben Shahn; His Graphic Art.

This drawing is presently a possession of a Minneapolis collector, and has been offered in trade for a valuable 18th Century American mirror.

I would be most grateful if you could inform me as to the approximate value of this drawing. Information as to the existence of reproductions and prints of this drawing would be greatly appreciated as the financial disparity between a print and the mirror would be prohibitive.

Thank you.

Sincerely,

John M Cross

John M. Cross

Sent him written 10/6/69 EH

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CITY ART MUSEUM OF ST. LOUIS

St. Louis, Missouri 63110

...G. HENRY B. PFLAGER • *Vice-Presidents:* ROLAND W. RICHARDS • *Director:* CHARLES E. BUCKLEY • *Secretary:* ANDREW M. STEVENS

August 27, 1969

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

This brief note is to acknowledge receipt of your letter of August 25th and to tell you that Mr. Buckley has been away during August and will return just after Labor Day. I will bring your letter to his attention at that time and I am sure you will be hearing from him shortly thereafter.

Meanwhile, I am enclosing a copy of our entry record to assure you that we have the Arthur Dove Water Swirl Canandaigua Outlet and the companion piece of five studies. These are being held for Mr. Buckley's return, at which time he will be in touch with you.

Sincerely yours,

Evelyn Rullkoetter

Mrs. Robert Rullkoetter
Secretary to the Director

/er

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SMITHSONIAN INSTITUTION
Washington, D.C. 20560
U.S.A.

SEP 15 1969

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York 10022

Dear Edith:

The Tanner Exhibition opened this summer at the National Collection and knowing your interest in Negro art I felt you would enjoy reading the enclosed catalogue.

Adelyn and Don have told me in some detail of your proposed gift of watercolors and prints. The Zorach head will look expecially handsome in the sculpture gallery. We shall not mention, as you requested, that the head is really a portrait of yourself.

I am sorry that you did not have the opportunity to visit Litchfield this summer. You may have read about our 250th anniversary celebration. Newtown must be very near to that mark and I would expect that your house would be closely associated with the event.

I enjoyed my visit to the gallery and I am particularly pleased with your proposed gift and your continued interest in the National Collection of Fine Arts.

With kind regards,

Sincerely yours,

S. Dillon Ripley
Secretary

ior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission om both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or rchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

COMMENTS

68-11, THE FIGURE INTERNATIONAL

Columbus, Ohio
March 12, 1969

"The exhibition is an excellent cross-section of the figure in its different artistic presentations. The show is interesting in the varying sizes of paintings, and different color and application techniques. Sculpture is noticeably lacking in the exhibition. There could have been at least 3 or 4 more sculptures to add further interest to the 3-dimensional art forms."

/s/ James A. Halverson
Design Associate
Dave Ellies Industrial Design, Inc.

New Orleans, Louisiana
June 10, 1969

"Fair; not particularly a choice selection of works."

/s/ George E. Jordan
Registrar
Isaac Delgado Museum of Art

* * * * *

CLEARY, GOTTLIEB, STEEN & HAMILTON

52 WALL STREET

NEW YORK 10005

(212) 344-0600

CABLE: CLEARGOLAW

October 29, 1969

GEORGE E. CLEARY
LEO GOTTLIEB
MELVIN C. STEEN
FOWLER HAMILTON
LYNAN H. TONDEL, JR.
JOHN F. WARD
JAMES O. JOHNSON, JR.
ROBERT W. WALES
JOHN J. O'SHEA
JEROME E. HYMAN
WILLIAM L. LYNCH
EDMUND H. KERR
MARK W. FRAWLEY, JR.
GEORGE DeSIPIO
JAMES W. LAMBERTON
ANDRE W. G. NEWBURG
JAMES C. BLAIR
WALTER S. ROTHSCHILD
RICHARD W. HULBERT
RICHARD C. PUGH
GEORGE WEISZ
MANLEY O. HUDSON, JR.
THOMAS H. HAGGOOT
ELLIOTT MANNING
NED B. STILES

GEORGE W. BALL
COUNSEL

WASHINGTON, D.C. OFFICE
1250 CONNECTICUT AVENUE, N.W.
WASHINGTON, D.C. 20036

ROBERT C. BARNARD
JOHN K. MALLORY, JR.
FRED D. TURNAGE
R. MICHAEL DUNCAN
WASHINGTON PARTNERS

PARIS OFFICE
41, AVENUE DE FRIEDLAND
PARIS 8e, FRANCE

RICHARD H. MOORE
JOSEPH MORGAN
CLAUDE C. KELLY, JR.
RESIDENT PARTNERS

BRUSSELS OFFICE
23, RUE DE LA LOI
BRUSSELS 4, BELGIUM

RICHARD B. WEBSTER
WALTER W. OBERRZIT
RESIDENT PARTNERS

Mrs. Edith Halpert
The Downtown Gallery
465 Park Avenue
New York, New York

Dear Mrs. Halpert:

It was nice talking to you on the telephone this afternoon. I am sorry that you are not feeling well.

As I told you, we have been asked by Mrs. Booz and her Chicago attorneys to take up with you the turnover of the works of art that you have been handling for Mrs. Booz. Obviously, if there are any claims that you have, we would like to try to work out these matters as well.

I would be pleased if you could see me some day for a little while at your Gallery so that we can discuss this whole matter and see whether it can be adjusted without the necessity of any formal court proceedings. I will be glad to work out with you some time convenient for you or, if you would prefer, I would be glad to take you to lunch for the discussion. Mr. George Grumbach, one of our younger associates, is working with me on this matter and, if you do not object, I would like to bring him with me for the meeting with you.

I would greatly appreciate it if you would telephone me to arrange some convenient time to meet with you.

Very truly yours,

William L. Lynch

MACMILLAN GATEWAY ENGLISH

ART: Permission Request

Artist: Arthur Dove

Work of Art: The Critic

The Macmillan Company would like to reproduce the above work of art in a series of

X 35 mm. slides

____ overhead projectuals

X color

____ black and white

X We would also like to include a 2 x 2 black and white reproduction of this artwork in a teacher's manual accompanying our texts.

The series will be distributed throughout

X United States

X Canada

____ World

Can you furnish us, with a transparency and a black and white glossy from which our visuals can be made.

Acknowledgement would be provided as you direct. Please indicate the credit line you would like to see printed._____

If you do not control the rights to the above, we would appreciate your letting us know the proper source to contact for permission.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

[redacted]

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26 November 1969

Dr. Norman Crisp, Jr.
23 Berkeley Street
Nashua, New Hampshire

Dear Dr. Crisp:

Please forgive us for the delay in this delivery. When we called the Boston Trucking Company last week immediately after you purchased the drawing we were informed that they were making no trips until this week. They have just picked up the drawing and you should receive it within a few days.

Sincerely yours,

Charles Alan
Associate Director

47. No. 131, "Ferdinand Bol" - Venus and Adonis.
Correct attribution.

48. No. 132, "Jean Marc Nattier" - Portrait of a Lady as Goddess Pomona.
Not by Nattier.

49. No. 182, "Joos Van Craesbeck" - Farmer eating ham.
Not by Craesbeck.

50. No. 183, "Jan Weenix" - La Musicienne (Lady with Cello).
Good picture, correctly attributed.

"Modern Works"

51. No. 50, "Pablo Picasso" - Untitled.
In spite of its having found its way into the normally accurate Zervos Catalogue of Picasso's works, we believed this pastel not to be by Picasso. Accordingly, we sent a photograph of the work to Picasso and he has returned it to us marked "faux" and with "his" signature crossed out. The picture should be removed from exhibition.

52. No. 51, "Kees Van Dongen" - Untitled.
Not by Van Dongen, but bearing what purports to be his signature. This is an outright fake.

53. No. 52, "Vincent Van Gogh" - Peasant lighting his pipe before a fireplace.
Not by Van Gogh, despite the "Vincent" signature. This is likewise a fake, poorly imitating the artist's style. It is not included in the standard de la Faille Catalogue of Van Gogh's work, nor in any subsequent compilation.

54. No. 53, "Pierre Auguste Renoir" - Portrait of a young girl, probably the grandchild of Edouard Manet.
Not by Renoir. This also is a fake in imitation of the artist's style.

55. No. 54, "Honore Daumier" - Four persons on the quai of the Seine.
There is serious reason to doubt the authenticity of this attribution. It is not recorded in the recently published complete Catalogue of Daumier's paintings by K. E. Maison.

...to publishing information regarding sales transactions, ...eachers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...ablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...e published 60 years after the date of sale.

July 16, 1969

Mrs. Bella Linden
Linden & Deutsch
110 East 59th St.
New York, New York 10022

Dear Bella:

I want to send you a note to congratulate you and hope that you will be happy in your new quarters.

If you would come in, there is something I would like to give to you and Leonard for your offices - but would prefer to have you see these to make sure that you like them.

It will be good to see you again after this long gap of time.

With fond regards,

As ever,

EGH/[illegible]

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or urchaser is living, it can be assumed that the information ay be published 60 years after the date of sale.

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THE DOWNTOWN GALLERY

465 PARK AVENUE
NEW YORK, N. Y. 10022
Telephone: Plaza 5-3707

STATEMENT

November 3, 1969 196

Mrs. Raymond Nasher
4701 Miron Drive
Dallas, Texas, 75220

October 15, 1969 # 11439

Stuart Davis	Fortap, 1933	R	6800.00
" "	Anchor, 1930		20,000.00
Arthur G. Dove	Formation II, 1943		12,000.00
	Total		38,800.00
	Rec'd check on a/c		19,400.00
	Balance		19,400.00
Nov. 3, 1969 #11454 Credit memo			32,000.00
(1) Davis (1) Dove (Painting returned			
	Credit Balance		12,600.00

December 30, 1969

Dr. William Nuland

42 Bretton Road
Scarsdale, New York

Dear Dr. Nuland,

We are in the process of clearing up the Gallery's outstanding accounts receivable and find that your account remains unpaid, as per the statement attached.

Please remit the balance due no later than January 15, 1970. If we do not receive full payment by that date, we must ask you to return the works listed.

Yours Very Truly,

Accountant

[redacted] to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SMITHSONIAN INSTITUTION
NATIONAL COLLECTION OF FINE ARTS
EIGHTH AND G STREETS, NW.
WASHINGTON, D. C.

September 24, 1969

Mrs. Edith Halpert
Downtown Gallery
465 Park Avenue
New York, New York 10022

My dear Edith:

The Whitney opening was great fun and a perfect way to start the season. I am pleased that you are feeling much better. No doubt your trip to Newtown contributed to this impression.

I hope that George L.K. Morris will give us the sculpture (NO) and your assistance on the matter will be greatly appreciated. Our Art Commission meets in early November. It would be marvelous if we could present the sculpture at that time.

Many thanks again for your kindness and consideration.

Sincerely yours,

DM

Donald McClelland
Associate Curator
National Collection of Fine Arts

MAILING ADDRESS: NATIONAL COLLECTION OF FINE ARTS, SMITHSONIAN INSTITUTION, WASHINGTON, D. C. 20560

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September 5, 1969

Mr. Richard Titelman
3507 Baker Boulevard
Altoona, Pennsylvania 16602

Dear Mr. Titelman:

We are still waiting for a reply to our letter of August 20, in which we stated that we are still holding the Kuniyoshi painting "Acrobats," which you purchased from us and which was recently returned to us from the restorer.

Will you kindly let us know at your earliest convenience when you would like to have this painting forwarded to you.

Sincerely yours,

Bookkeeper

rise to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archaeer is living, it can be assumed that the information ay be published 60 years after the date of sale.

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Yale University Art Gallery

1111 CHAPEL ST., NEW HAVEN 11, CONN.

ANDREW CARNDUFF RITCHIE, DIRECTOR

Letter on Consignment
Edith Reuse
Price

September 16, 1969

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

This is my formal request for the loan of the sculptures you have so generously agreed to lend, namely:

William Zorach: Victory
William Zorach: Woman Into Tree
William Zorach: Black Cat

Here are the facts about the United States Information Agency American sculpture exhibition in which these works are to be included. The Yale University Art Gallery has been asked to select for this exhibition thirty pieces of American sculpture done over the past forty years, the selection to include ten sculptors, each represented by three works.

The pertinent dates are: final date for receipt of loans at Santini Brothers warehouse, 449 West 49th Street, New York, N. Y., October 10. The show will open in Rome at the National Museum of Modern Art on December 8, 1959 and thereafter will be shown in Florence, Milan, Trieste or Turin and two other European cities yet to be determined. The closing date in Europe is November 27, 1960.

My object as director of the show has been to select sculptures of the highest caliber and I am very grateful to you for your willingness to support this endeavor by lending your sculptures.

All costs of packing, shipping and insurance will be carried by Yale as agent for the U. S. Information Agency.

I enclose three copies of our loan agreement form for each sculpture. Please sign all three, retain the blue one and return the remaining two to me. For catalog purposes, I would appreciate your having checked the information requested on the forms and returning them to me as soon as convenient, since the deadline for the catalog is very near.

ior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

September 3, 1969

Corcoran Gallery of Art
Washington, D.C.

Gentlemen:

We received a check in the amount of $1875.00 in which you state that you sold two Storrs works of art, namely Genesis and Portrait of a Woman. We are able to locate Genesis on our consignment sheets but the other one is not listed under the title you wrote. The price was $175.00. Will you be so kind as to send us the following information, correct title, media, year, etc., so that we will be able to correct our records and make out an invoice.

We will appreciate an early reply.

Bookkeeper

ER:mmh

Consignment #

Telephone (212) 685-8550 *Cable Address* LETOUT NEW YORK

Crown Publishers, INC.

419 PARK AVENUE SOUTH, NEW YORK, N. Y. 10016

July 14, 1969

TO: DIRECTOR, PHOTOGRAPHIC REPRODUCTION DEPARTMENT

For use in an art book entitled THE MALE IN ART, which we are publishing in 1970, would you kindly send us one each, glossy black-and-white photograph 8x10 inches, of the following works of art, which we understand are in your Collection, along with an invoice and your permission to use them in this book:

Zorach, William. Youth, 1935. Borneo Mahogany. (as per zerox)

Please send this material to my personal attention.

Cordially yours,

Brandt Aymar
Editor, Special Projects

Downtown Gallery
465 Park Avenue, New York, N.Y.

Due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 26, 1969

Mr. Pódd Madigan
420 H Street
Bakersfield, California 805

Dear Podd;

I am so pleased you phoned me to tell me about the mysterious package that arrived addressed to me.

As I mentioned during our conversation, whichever temporary employee unpacked the crate or whatever could not remember the next day by whom it was sent and so please accept my belated thanks now.

I do like the painting very much and was delighted with the artist's handwritten credo.

This painting will be hang with my collection in my home when I finally get an electrican who will make the proper installation for lighting my new apartment appropriately.

As I am considering a complete change in my gallery set-up, I know I will not add any artists to our roster. As a matter of fact, I split-up with a number of my consignors -- as the artist is deceased and the heirs are giving me orders about prices etc. As a matter of fact, with all my physical problems, plus the help situation in New York, I may decide to retire shortly.

I do hope you will be coming to New York in the near future and will let me know sufficiently in advance so I can plan accordingly.

Gratefully yours,

lh:EGH

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Henry H Ploch
99 Rutgers Place
Clifton, N J 07013

October 9, 1969

The Downtown Gallery
465 Park Avenue
New York, N Y 10022

Dear Mrs Halpert:

I have to tell you again I'm sincerely grateful that you let me "buy" the Weber painting. It's a marvelous work which I am exceedingly proud to add to my collection . We both know that its true worth cannot be measured in terms of current market price. It will not be resold, so we may never know its value in those terms. No price can measure the joy we find in such beautiful things.

My small collection is growing, and rather consistently maintaining the high standards set some years ago by my first purchase from you ("Skunk Cabbage" by O'Keeffe). If you have the time and would enjoy a drive to the suburbs I'd like you to see the collection as it hangs in my home. You might enjoy seeing a number of old favorites again.

It was a pleasure to talk to you yesterday, as always, and I'm looking forward to another visit before many weeks pass.

Sincerely,

Henry H Ploch

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

C-1059-27
Completed

687 Blackthorn Road
Winnetka, Illinois 60093

August 3, 1969

Mr. George E. Hale
WILSON & McILVAINE
120 West Adams Street
Chicago, Illinois 60603

Dear Mr. Hale:

The following are items from the personal files of JOHN H. STORRS which should be requested from Downtown Gallery. These were required by Mrs. Halpert for her publicity in handling the STORRS artwork:

CATALOGUES

1. Beaugency - 1949
2. The Art Institute of Chicago - 1930
3. The Arts Club of Chicago - 1921
4. Folsom Galleries - 1920
5. Song of Myself, Walt Whitman - 1921

PHOTOGRAPHS

Complete set of Siegel photographs (36 in number) plus glossy prints.

Studio Photograph of JOHN H. STORRS

LETTER

Re: New Church, Cork. 1929.

There were innumerable items of interest -- particularly, a book of clippings -- which were lent to Mrs. Halpert. It would be so appreciated if these were returned. They are important biographical materials. These are items which were not discussed with Mr. Sturba.

Sincerely,

M. M. Delhom

M. M. Delhom

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Fdi

MRS. RAYMOND D. NASHER
4701 Miron Drive, Dallas, Texas 75220

Oct. 27, 1969

Dear Edith,

Weve just returned from Mexico Cerdeña, and the crate was here upon our arrival. It was a joy to see you looking so well, and as always, we enjoyed our visits with you.

Edith, this letter bears sad news for me. For reasons I'm not able to explain at this moment, it is most difficult for me to carry out the loans we discussed. Much to my regret, I must return the beautiful paintings. This grieves me; affairs are such that I have little choice. I know you will understand how we feel, as you love these paintings as much as I do. But pressures for loans

THE DOWNTOWN GALLERY

Established 1926

EDITH GREGOR HALPERT, Director
Consultation by appointment only
Telephone: Plaza 3-3707

465 PARK AVENUE
NEW YORK, N. Y. 10022

July 25, 1969

Mr. Cleve Gray,
Cornwall Bridge, Conn. 06754.

Dear Mr. Gray:

On June you borrowed from The Downtown Gallery seven photos of paintings by John Marin which you promised to return to us shortly. I have been checking consignment records, and I find that, to date, these have not been returned.

I think it appropriate now to demand that these prints be returned.

Sincerely yours,

EGH/LS

...rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both seller and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DAVIS • DOVE • KUNIYOSHI • G. L. K. MORRIS • OSBORN • RATTNER • SHAHN • SHEELER • SPENCER • STORRS • WEBER • ZORACH
M. BRODERSON • DEMUTH • HARTLEY • MARIN • O'KEEFFE • PATTISON • PRICE • STASACK • STELLA • TSENG YU-HO
WM. M. HARNETT (1848-1892) • AMERICAN FOLK ART GALLERY, Established 1929

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October 9, 1969

Margaret Wetherston, Inc.
44 West 77th Street
New York, N. Y., 10024

Dear Mrs. Wetherston,

Enclosed please find our check for $750.00 . Regret any inconvenience this has caused you.

Sincerely Yours,

Bookeeper

tion to publishing information regarding sales transaction, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Cornwall Bridge
Conn. 06754 7/8

Dear Edith,

I am currently adviser for Who's Who in Amer. Art. Could you get someone to send me a brief bio of John Storrs for consideration of qualifications? Especially re any museums where he may have shown or been acquired.

Hope the marked copy of Amer. Art Directory reached you & will be helpful -

A very good summer to you!

My summer address is above - Many thanks.

Betty Chamberlain

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File

August 25, 1969

Mr. Stefan Munsing
Advisor on Fine Arts
Department of State
Washington, D.C.

Dear Mr. Munsing:

When Nancy Keefauver was in charge of that Department she borrowed a good many paintings for the Embassies. The last pick up time was January 27, 1966.

Subsequently, she returned five of the paintings saying that the three which were not returned would be held until March and August, 1969. On January 19 she bowrowed five more pictures (January 19, 1967) which have not as yet been returned.

Would you be a dear as usual and let me know when I may expect these?

My very best regards to you.

Sincerely yours,

EGH:mmb

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August 25, 1969

Mrs. Walter J. Gelber
10622 Ladue Road
Creve Coller, Missouri 63141

Dear Mrs. Gelber:

As the Gallery is closed during the summer months, I did not see your letter until I came in to start preparations for our opening show.

Every artist who is well known commands a minimum beyond your figure. We have several younger artists not as well known and there are paintings which will fit into the figure you mentioned--$1000 at most.

The Christmas shows that Joanna Eagle mentioned have been discontinued years ago. We do not plan to have any in the future.

If and when you are in New York at some future time (after September 4) I would suggest you come in and I will show you some interesting examples by the younger group. I look forward to meeting you.

Sincerely yours,

EGH:mmb

Gile

HELEN F. HENINGER

CURATOR
HARRY W. ANDERSON COLLECTION

SAGA ADMINISTRATIVE CORPORATION
SAGA LANE MENLO PARK, CA. 94025
(415) 854-5150

D

8/9/69

Mrs Edith Halpert
The Downtown Gallery
465 Park Ave.
New York, N.Y.

Dear Edith:

Well at last I'm settled into the Anderson job. It took longer to leave Gump's than I had anticapated, but now that I have made the break I surely feel it was the right one. I have that old excitment back that used to be there with Gump's. There doesn't seem to be enough hours of the day. Of course, working with a collection that promises to be a very good one and that will stay in the bay area makes the job even more exciting.

There are still so many people to add, both in painting and sculpture, to the collection, and naturally quite a number are from your gallery. Edith can you help us get a major Dove oil, Stuart Davis oil, Charles Sheeler oil, and anything major by Demuth. These are but a few, as you know there are many others.

A new building at Mr. Anderson's business, and their own new home will be finished in September so I will be very busy helping select paintings for both places. Because of that I was not planning to come to New York until October, but would change any plans if there was an opportunity to work with you.

Here I have gone on and on about myself and neglected to ask how you are. Of course your well being is the most important, and I do wish someone could keep me posted about how you are feeling. I hope you were able to get plenty of rest this summer. You should have been in California, we have had the most beautiful summer.

My home address is 90 Woodland Rd., Fairfax, Calif. why don't you keep it in your records also.

My best to Nathlie.

Fondly,

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...om both artist and purchaser involved. If it cannot be ...ablished after a reasonable search whether an artist or ...rchaser is living, it can be assumed that the information ...y be published 60 years after the date of sale.



24 Joralemon Street, Brooklyn, N.Y.

Dear Edith,

Heaven knows you've had many problems over these last years, and I hate to keep dragging in my difficulties and rather mangy health, but really in trying to cope with a fair number of items, (some of which looked cope-less) I shoved the o'Keefe affair quite out of my mind.

Never did a check come from you, however, and I did not really understand that Bill (who took the painting in to you) asked you to sell it.

However, I saw him two days ago and he will arrange the whole matter with you.

You know I sold the little Centerport house to a rather derling young man who is an art student and budding painter. He loves Arthur's work and is thrilled to have his house. I'm ever so happy about this, for both Arthur and Reds loved the little place, and so did I, but I couldn't afford to keep it. I left lots of Arthur's books there (even art books Bill didn't want) and many, many of Reds' too. (And art magazines and supplies in the attic). It was fun to think of a painter moving in.

If and when I can ever get myself organized I'll love to pop in some time, Edith. And thank you for all your warm hospitality when I have seen you.

As ever. (and I do hope you are feeling a little more rested than when I last saw you)

Mary Reber

Saturday, Nov. 16

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THIS IS "THE GREAT AMERICAN NUDE NO. 52"
The Artist is Tom Wesselman of New York City

goodwill and peace among many nations.

The Columbus Chapter No. 84 of Ikebana International invites all interested people to join with them for the opportunity to see a demonstration by Houn Ohara from the Ohara School of Flower Arranging, on April 3, at 1 p.m. in the auditorium of the Columbus Gallery of Fine Arts. Tickets may be obtained from Mrs. James L. Liggett, 4126 Winfield Rd., phone 451-4742, or at the door.

THE OHARA SCHOOL in Japan has been the leading school of its kind for a long time. In addition to the headquarters (Iemoto Kaikan) Kobe, the Ohara Center in Tokyo, and the center in New York City, there are also 103 chapters in Japan and 14 overseas.

Houn Ohara was born in Osaka in 1906 and started to learn ikebana when he was a little boy. He succeeded his father in 1938 and became the headmaster of the school. Since then he has been a working artist and a leading figure in the ikebana.

He has been active in both Japan and abroad. Ohara is the author of more than 10 books and is a collector of primitive art from all over the world.

HE WILL ARRIVE in the United States after an extensive tour of New Zealand and Australia and while in the United States will demonstrate the art in Philadelphia, Washington D.C., Cleveland, Chicago, Dallas and other cities in the Far West and in Canada.

It will be a rare opportunity to be able to hear and see him in Columbus. In the fall he will travel to South Africa.

Ohara was the cultural representative to the Brussels World's Fair and was the first to work before the emperor and empress in Japan. He was sent to Brazil for the 400th anniversary of the Rio De Janeiro Festival, and was twice the guest of Iran.

The purpose of his trip to the U.S. is to celebrate the third anniversary of the opening of the Ohara School in New York City, where a new dimension has been firmly added to the American scene in a short period of time.

The art of Ikebana has found a steadily growing number of enthusiasts who have learned the full meaning of the word and admire the distinctive charm and beauty of Japanese flowers arrangements.

TWO PROFESSORS, David Black and John Freeman, from the division of art at the Ohio State University were invited as independent artists to exhibit work with 132 other artists in the "National Exhibition of American Contemporary Paintings and Sculpture" at the Krannert Art Museum, University of Illinois, through April 6. This Biennial has been an exhibition of great importance since 1950.

Black's "Yellow Wave" is a reinforced plastic sculpture with internal illumination and is 7½ ft. High. Freeman's work, "Landscape with Cube," is an acrylic lacquered panel on masonite.

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ART
DEALERS
ASSOCIATION
OF
AMERICA,
INC.

575 MADISON AVENUE
NEW YORK, N.Y. 10022

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General Counsel and Executive Secretary
Gilbert S. Edelson
Executive and Treasurer
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Pierre Matisse
Klaus G. Perls

September 26, 1969

The Honorable Jay Dermer
Mayor of Miami Beach
City Hall
Miami Beach, Florida

Dear Mr. Mayor:

The rapidly accelerating interest of the American public in the visual arts and its desire to inform itself about the arts is evidenced by growing attendance at museums. This situation emphasizes the need for special vigilance by the administrators and benefactors of museums. It is of the utmost importance that the public not be misled and that the public's hunger for knowledge and information not be poisoned. The public officials in an area such as Miami which, with its surrounding communities, constitutes the largest metropolis in southeast United States, must assume their share in such vigilance.

As you know, our Association has repeatedly called attention to the fact that the Bass Museum in Miami Beach, for the erection and maintenance of which public funds have been supplied, contains an undue proportion of works which are either grossly overattributed or outright fakes. Even before our Association acted publicly, your own Fine Arts Council in the City of Miami Beach brought this shocking situation to the attention of the City's public officials. Not only were their warnings not heeded but, on the contrary, they were rebuked for stirring up trouble. Our Association in turn was then asked - almost dared - to "name names" and to indicate specific works which were the subject of our charges.

We have proceeded slowly and with the utmost care before responding to that request. As the result of a personal view and study of the Bass Collection and its Catalogue by our members and by independent and outstanding academic experts, we are now prepared to comment on the paintings in the Collection and to indicate the specific works which are the basis of our criticism. We are limiting our comments to Western European Paintings and are not commenting at this time

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

In the interim, please keep "Arrangement" safe and secure for us.

Very truly yours,
Mrs. Burton Bowman.

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THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY MONROE STREET AT SCOTTWOOD AVENUE TOLEDO 1, OHIO

OTTO WITTMANN, DIRECTOR

Box 1013, Toledo 43601

July 8, 1969

...ior to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...m both artist and purchaser involved. If it cannot be ...established after a reasonable search whether an artist or ...archaeologist is living, it can be assumed that the information ...y be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
The Downtown Gallery
465 Park Avenue
New York, N. Y. 10022

Dear Mrs. Halpert:

We have received your statement of July 1 for pictures lent to us and sold by us for our Art for Collectors IV exhibition. This statement still does not agree with the prices agreed upon prior to the opening of the exhibition.

I feel that it is time to conclude this matter. I therefore enclose copies of our correspondence with you of January 30, April 25 and June 9. I am also enclosing our check in full payment for the two items sold: Arthur Dove watercolors at $600 and $750 for a total of $1350, less our discount of 10% for a final total of $1215. This figure agrees with our letter and form of January 30 mentioned above which you confirmed by telephone on February 14.

If there is any further question about this matter, please write or telephone me.

With best wishes,

Sincerely yours,

Rudolf M. Riefstahl

Rudolf M. Riefstahl
Curator of Decorative Arts
(Medieval and Renaissance)

RMR:lkl
Encl.

August 22, 1969

Mrs. John P. Heins
Box 318
Putnam Valley, New York 10579

Dear Mrs. Heins:

The Gallery has been closed (as usual) more than a month and won't reopen until September, when the vacation period is ended.

I have just come in and found a batch of mail, including your letter about Isami Doi.

We do not make purchases from collectors, etc., as we do not want to compete with the artist or his estate.

Whatever sales we make are for the consignor.

I am certain the Honolulu Academy of Art or any other museum will be happy to receive a Doi as a gift. In all such instances the law demands that the appraisal must be made by the Art Dealers Association, which obtains three separate appraisals from three specialists. The Internal Revenue Service will not allow the tax deduction otherwise.

I would suggest that you communicate with the Art Dealers Association. The address is Art Dealers Association of America, Inc., 575 Madison Avenue, New York, New York 10022.

Sincerely yours,

EGH:mmh

F L

[redacted]

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission rom both artist and purchaser involved. If it cannot be stablished after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

F

November 11, 1969

File

Mrs. Raymond Nasher
4701 Miron Drive
Dallas, Texas 75220

Dear Patsy:

Enclosed you will find our check together with a credit memo for the two pictures which you returned.

Frankly I was shocked as both of these are extraordinary examples of these artists' work.

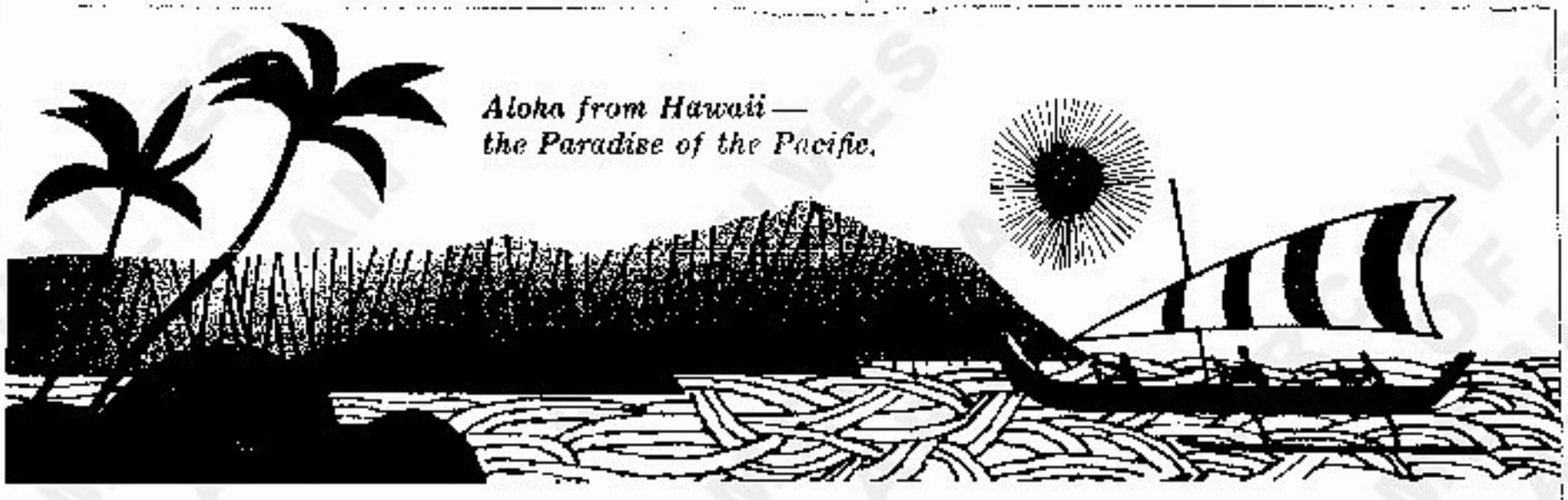
I may also say that you will make two other people very happy as we turned down quite a number of collectors with the idea of having these two pictures available for major exhibitions.

Please send me a receipt for the check.

Sincerely yours,

enc.

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...rix to publishing information regarding sales transactions, ...searchers are responsible for obtaining written permission ...on both artist and purchaser involved. If it cannot be ...established after a reasonable search whether an artist or ...urchaser is living, it can be assumed that the information ...ay be published 60 years after the date of sale.

Marina Towers, Apt. 1301
1645 Ala Wai Blvd.,
Honolulu, Hawaii 96815
August 19, 1969

The Downtown Gallery,
Mrs. Edith G. Halpert,
465 Park Avenue
New York, N. Y. 10022

Dear Mrs.Halpert:

Approximately one year ago I forwarded a letter to your Gallery asking for information about two Hawaii artists. I received no reply to that correspondence. Perhaps you did not receive the correspondence.

Would you advise me if you carry paintings by Tseng Yu-Ho and also Isami Doi?

Would you also furnish me the price range or whether a catalog is available.

Thanking you in advance, I remain

Yours with Aloha,

Mr. Merlin W. Dobson

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SAN FRANCISCO

MUSEUM OF ART

McALLISTER STREET AT VAN NESS AVENUE • SAN FRANCISCO, CALIFORNIA 94102 • PHONE (415) 431-2040

20 October 1969

The Downtown Gallery
465 Park Avenue
New York, New York

Gentlemen:

Our museum is shortly to lend a selection of major works from our permanent collection to the University of California at Santa Barbara.

One of the works chosen is:

O'Keeffe, Georgia — Black Place No. 1, 1944
oil on canvas
25-3/4" x 30"

We are anxious to secure adequate insurance coverage for the painting while it is out of our hands. Our records indicate a value of $6000. was established for it in 1964. I am enclosing a photograph of it in hopes that you can tell me if that evaluation still stands, or can give me an updated value in accordance with the current market.

Many thanks for your help.

Sincerely yours,

Eugenie Candau

Eugenie Candau, Registrar
Permanent Collection

July 18, 1969

Mr. Warren M. Robbins
Museum of African Art
316 A Street, N.W.
Washington, D.C. 20002

Dear Mr. Robbins:

The Bakota mask arrived and I was so happy to see it again - and put it on the pedestal immediately.

I did not see the TIMES story but will check with my large group of magazines which I have not read as yet to see whether the July 11th issue is among them. The absence of credit to another institution or person has become very prevelent these days as I have had quite a number of such experiences and I suppose one gets used to this eventually.

When the Gallery closes for the month of August and I feel better than I do now, I will go over the list of items in my collection and see whether I have made a previous commitment. Meanwhile, I am looking forward to your visit.

Best regards,

As ever,

EGH/[redacted]

F

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or archaeologist is living, it can be assumed that the information may be published 60 years after the date of sale.

[encl. 8-25-69)

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C O P Y

December 6, 1968

Mr. William Picher
P.O. Box 917U
Belvedere, California 94920

Dear Mr. Picher:

As you probably will recall, Mrs. Edith G. Halpert was temporarily away from the office at the time you saw the two William Dove watercolors which you wished to purchase.

We understand that you sent a deposit of $2,000.00 which we are unable to locate. Won't you please be good enough to stop payment on that check immediately, issuing in its place a check in the amount of $6,975.00 for total payment, as indicated below, and send it to us with a memo from the Los Angeles County Museum indicating that you have paid to them the 10% museum discount so that we will have all our records, etc., in order. Following is all of the information relative to the paintings:

Artist: William Dove

Medium	Number	Title	Selling Price
Watercolor	#37/48	APPLE ORCHARD, 1937	$3,750.00
Watercolor	#41/64	CENTERPORT,X,1941	$4,000.00
		Total	$7,750.00
		Less 10% Museum Discount	- 775.00
			$6,975.00

Upon receipt of your reply, together with the memo and your check, we will be pleased to arrange for these paintings to be transferred to you.

Thank you for your patience and cooperation in this matter. Mrs. Halpert is returning to the Gallery and we are now properly staffed and equipped to continue operating.

Sincerely,

Murray M. Wax, Sec'y to
Mrs. Edith G. Halpert

cc: Mr. Larry Curry

foundation to the suggestion that the painting is a portrait of Hals' son Reynier. The picture is only a pale reflection of Hals' style and should not be exhibited as a work by him.

5. No. 5, "El Greco" - St. Francis.
An undistinguished version of an often repeated composition from the School of El Greco.

6. No. 6, "Rembrandt" - Portrait of an Oriental with fur cap.
Not painted by Rembrandt (1606-1669). Possibly not even painted in the 17th century. A technical examination may help determine whether it is an 18th or 19th century imitation.

7. No. 7, "Rembrandt" - King David.
Not painted by Rembrandt. A poor imitation in Rembrandt's style which has no greater claim to authenticity than the version of it in (or formerly in) the Quincy A. Shaw Collection, Boston. It is not difficult to see why neither this painting nor a single one of the other pictures attributed to Holland's greatest artist are in the catalogues published of Rembrandt's paintings by Bredius (1935), Rosenberg (1948; 1964), Bauch (1966) or Gerson (1968). All of them fall below the high standard set by Rembrandt's authentic paintings.

8. No. 8, "Peter Paul Rubens" - Lot and his family leaving Sodom.
Should be attributed to Rubens' school or studio. The Bass Catalogue cites the Marlborough version of this picture but does not state that it too is in Florida. It is in the John and Mable Ringling Museum of Art at Sarasota, Cat. 1949, No. 218. A juxtaposition of the two works would be interesting. It would also probably support the view of the scholars who hold that the Bass version is definitely inferior to the one which is now in Sarasota. A third version was on the London market in 1931.

9. No. 9*, "Peter Paul Rubens" - Holy Family.
Quite likely painted by Rubens with some studio assistance. Nevertheless, an excellent and representative picture worthy of the label it bears. One of the best paintings in the collection.

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1012 (dg) "Labyrinth" by Karl Zerbe - lent 1/66 and returned to Gallery 7/68

1578 (9) "Evening Star" by Isamu Doi - lent 1/67 and Loraine requested work be picked up from Program repository 8/69; however, as Gallery is closed during month of August, the work could not be delivered to Downtown Gallery until after September 6, 1969 (copy of requisition requesting packing and return shipment of this work was sent to the Downtown Gallery. R 9/17/69

1579 (dg) "Abstraction" by Seymour Fogel - lent 1/67 - ditto above tale for reg. #1578 R 9/17/69

1580 (dg) "Still Life with Goldfish" by Walter Meigs - lent 1/67 - ditto story for reg. #1578 R 9/17/69

1581 (118) "Matter" by Tseng Yu-Ho - lent 1/67 - ditto tale of reg. #1578 R 9/17/69

1582 (43) "Pacific" by Edward Stasack - lent 1/67 - now located at repository and available for return to Gallery - shall await return of works from San Jose and Lusaka before effecting shipment (lender on this work is listed as Edward Stasack thru Honolulu Academy) ?

I will be in New York Tuesday and Wednesday, September 16, 17th and will stop in to see you and discuss possible future loans.

With warmest regards, I look forward to seeing you.

As always,

Stefan

Stefan P. Munsing
Director
Art in the Embassies Program